

*B. 647.2. No 10
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Book 7*

A SET OF NEW
PSALMS AND ANTHEMS,
IN FOUR PARTS;
ON VARIOUS OCCASIONS.

V I Z.

- | | |
|--|---|
| I. For Christmas-Day.
II. For the Martyrdom of the Blessed King Charles I.
III. For Easter Day.
IV. For Ascension-Day, or the Sunday after.
V. For Whitsunday.
VI. For the happy Restoration of King Charles II.
VII. For Gunpowder Treason. | VIII. For the Use of the People of Elandford, on the Fourth of June, being the Day that Town was destroyed by Fire.
IX. On a King or Queen's Accession to the Throne.
X. For the Holy Sacrament.
XI. For Weddings.
XII. For Funerals, &c. |
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A N D A N
INTRODUCTION TO PSALMODY,

After a plain and familiar Manner.

By W I L L I A M K N A P P.

W I T H

George F. King
An ANTHEM in Six Parts, by a very eminent Master.

A N D

An ANTHEM composed from the original Manuscript of KING HENRY the Seventh; which has been performed with the greatest Applause in the King's Chapel, St. Paul's Cathedral, and Westminster-Abbey.

THE EIGHTH EDITION.

TO WHICH IS ADDED,

A PASTORAL HYMN, by the late Joseph Addison, Esq; set to Musick by Dr. William Boyce, Composer to his Majesty's Chapel Royal.

L O N D O N :

Printed by G E O R G E B I G G,

For J. and F. RIVINGTON, T. CARNAN and F. NEWBERRY, Jun. in St. Paul's Church-Yard; R. BALDWIN, and S. CROWDER, in Paternoster-Row.

MDCCLXX.

TO
JOHN SAINTLOE, Esq;
OF
LITTLE-FONTMILL,

In the County of Dorset.

SIR,

THE honour I have had of your acquaintance, encourages me to prefix your name to this performance. I composed some of these psalm-tunes and anthems a few years ago, not with an intent to publish them, but for the use of some choirs I then taught. However, through the earnest solicitations of several gentlemen, and others (who have favoured me with their names, as subscribers to the work) I have lately corrected them, and, with some additions, they now appear in public.

Your constant approbation of divine music is evident, not only by the encouragement you give those who delight in it, but by your own frequent practice of it; and I have oftentimes (with a great deal of satisfaction) heard you perform a part in verse-anthems.

May happiness and length of days attend your Honour, and when Divine Providence shall put an end to that life it gave you, may choirs of angels conduct you to the happy regions above, there to sound forth the praises of the incomprehensible Trinity to all eternity.

I am,

Honoured SIR,

Your most sincere, affectionate,

Humble servant,

WILLIAM KNAPP.

P R E F A C E

T O T H E

S E C O N D E D I T I O N.

THE great success my first edition has met with, encourages me to enlarge it, by an additional number of new anthems and psalm-tunes of my own; together with an excellent anthem, in six parts, by a very eminent master; and an introduction to psalmody, after a plain and familiar manner.

Church-music was never more in vogue in this nation than at present; and it is a singular satisfaction to me, to hear not only my own compositions, but those of other masters, performed in many of our parish churches, with good voices, and tolerable skill; where, for a few years past, they scarce knew any thing of the matter.

I hope the reader will excuse me, if I do not give him or myself the trouble of informing him of the antiquity of music; of its divine and civil uses, &c. &c. since there has been of late such a multitude of authors that have wrote upon those subjects, that I could only repeat their sentiments in a different way of expression.

If, by what I here offer to the public, I find I shall be instrumental in propagating the knowledge of this excellent art, it will give me a very sensible pleasure; and with a secret complacency of mind, I shall reflect on what I have done, to advance the praise and glory of that God, who is the author of harmony.

I hope therefore this second edition will be as candidly received as the first, from,

Reader,

Your most humble servant,

WILLIAM KNAPP.

TO
Mr. K N A P P,

On the Publication of his
B O O K of P S A L M O D Y.

FOR ever pleas'd in public to commend,
And shew the world the merit of a friend,
The gen'rous muse from vile detraction free,
Inscribes this lay with gratitude to thee.
Thy tuneful voice each list'ning youth inspires,
And with devotion fills our hallow'd choirs:
Thy various notes, in just proportion bound,
Improve the native harmony of sound.
Soon as I trembling hear thy moving tongue,
I swell with rapture at the sacred song:
In vain the nymph displays her blooming charms,
In vain she tempts me to her circling arms;
My conscious soul with scorn rejects her love,
And, tow'ring, rises to the realms above.
Long as the sun's enliv'ning glories shine,
So long shall last this deathless work of thine.
And future worlds with one consent agree,
Whene'er they sing of GOD, to mention thee.

RULES

R U L E S

To be observed in

S I N G I N G.

How to express the Syllables of those Words which end in *bi*,
ci, *di*, *ni*, *pi*, *ri*, *ry*, *fi*, *shi*, *ti*, *ty*.

SOME of the words which end in *ty* and *ry*, are almighty, glory, majesty, trinity, victory, &c. These following have their syllables above mentioned in the middle, as well as at the end of the words, such as Babylon, benignity, champion, divide, or divided, (this word hath the syllables in the beginning) felicity, inventions, misery, omnipotent, posterity, shiver, supplications, unicorns, &c.

Twelve examples may serve for all other words of the same kind. Example; Felicity, which, though the letters are well expressed in reading, yet they seem to alter when they are sung. For instance, when the word or syllables are drawn out long, they are expressed, *lie*, *cie*, *tie*, which should be, if *bi*, as *bee*, *ci* and *cy* as *cee*, or *see*, *di* as *dee*, *li* as *lee*, *ni* as *nee*, *pi* as *pee*, *ri* as *ree*, *fi* as *fee*, *shi* as *shee*, *ti* and *ty* as *tee*.

These being well observed and practised, will be of great use to those that delight in singing.

PSALMS

P S A L M S

ADAPTED TO THE FOLLOWING

T U N E S.

SANDWICH Tune, to Ps. 33d.

Dunweston Tune, to Ps. 13th.

Dorchester Tune, to Ps. 105th.

Bere Tune, to Ps. 108th.

Litchet Tune, to Ps. 47th.

Poole Tune, to Ps. 89th.

Morden Tune, to Ps. 1st.

Sturminster Tune, to Ps. 17th.

Wareham Tune, to Ps. 106th.

Winterbourn Tune, to Ps. 139th.

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T H E
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A SHORT

A S H O R T
I N T R O D U C T I O N
T O
P S A L M O D Y.
B Y W A Y O F D I A L O G U E.

C H A P. I.

The Introduction, with an Account of the Gamut, or Scale of Music.

Theophilus.

GOOD morrow, Philemon.

Philemon. Good morrow, good Theophilus; pray what makes you so early abroad this morning?

Theo. I suppose the same reason which gives you the opportunity of asking the question, viz. the lovely season and weather which seem united to invite us hither.

Phil. You are intirely right. Who can forbear frequenting these pleasant fields, both morning and evening, which are now so sweetly adorned with all the blooming beauties of the youthful spring?

Theo. It is true; besides the morning is the fittest time for study, which is another reason of my being here so early; hoping to have had some moments to myself; for to tell you the truth, I have had a new lesson in psalmody lately given me, which I had a mind to peruse this morning.

B

Phil.



Phil. Since you have named psalmody, methinks I am sorry that my early appearance has disappointed you of your desired solitude, because it gives me the wished-for occasion of my acquainting you with the knowledge of that delightful art; and wish you could recommend me to some person for my instruction therein.

Theo. Your desire is very commendable, since the knowledge of music enables us to sing our Maker's praises with understanding; and if you will accept of so small a proficient as myself for your instructor, I shall be ready to serve you.

Phil. I thank you for your kind offer, and will begin when you please, Sir.

Theo. Then you must first learn your *gamut*, which is a scale of music, so called, from the first note in it, as you see here at the bottom of it.

The G A M U T, or Scale of Music.

<i>G solreut</i> in alt.		<i>Sol</i>	
<i>F faut</i> _____		<i>Fa</i>	Treble
<i>E la</i> _____		<i>La</i>	
<i>D lasol</i> _____		<i>Sol</i>	
<i>C solfa</i> _____		<i>Fa</i>	
<i>B fabemi</i> _____		<i>Mi</i>	
<i>A lamire</i> _____		<i>La</i>	Conter-Tenor, or Tenor.
<i>G solreut</i> _____		<i>Sol</i>	
<i>F faut</i> _____		<i>Fa</i>	
<i>E lami</i> _____		<i>La</i>	
<i>D lasolre</i> _____		<i>Sol</i>	
<i>C solfant</i> _____		<i>Fa</i>	
<i>B fabemi</i> _____		<i>Mi</i>	Bass.
<i>A lamire</i> _____		<i>La</i>	
<i>G solreut</i> _____		<i>Sol</i>	
<i>F faut</i> _____		<i>Fa</i>	
<i>E lami</i> _____		<i>La</i>	
<i>D solre</i> _____		<i>Sol</i>	
<i>C faut</i> _____		<i>Fa</i>	
<i>B mi</i> _____		<i>Mi</i>	
<i>A re</i> _____		<i>La</i>	
<i>Gamut</i> _____		<i>Sol</i>	

Phil.

Phil. Pray, after what manner must this be learned?

Theo. You may observe three things in the *Gamut*: first, the names of the notes. Secondly, the three several cliffs; and, thirdly, the syllables belonging to the names of the notes which are made use of, in what we call *solfaying*. As for instance, *gamut* is the name of a note, but when you come to sing it, you must name it *Sol*, as you may observe *Sol* to be placed on the same line, which is drawn from the word *gamut*. In like Manner, *A lamire* is called *la*, *B fabemi*, *mi*, and so on. In short, the best way for you to remember how to call them is this; the names of all the notes beginning with one of the seven first letters of the alphabet, as *A*, *B*, *C*, *D*, *E*, *F*, and *G*, you may observe that *A* and *E* are called *la*, *B* is *mi*, *C* and *F* *fa*, *D* and *G* *sol*. All which you must get without book, both up and down, beginning with *gamut*, and ending at *G solreut in alt*; then repeat back again, and end with *gamut*, taking care to remember what monosyllable belongs to each proper name of your notes: as for instance, *gamut* is called *sol*, *Are la*, *B mi mi*, and so on, as before hinted.

Phil. Of what use are the *cliffs*?

Theo. They are the keys or inlets to the knowledge of the notes; for should you place a note upon any part of five lines, and put no *cliff* at the beginning, you cannot call it any thing. But with a *cliff* placed there, you may easily find out any note; because reckoning up or down from the *cliff*, you may take in the extent of any lesson, for example:

Place the treble *cliff* upon the second line, which is *G solreut*, and all other notes ascending or descending, must be called by the same name as they stand in the *gamut*,

For example:  here are three notes, the
sol,
la,
mi,

first upon the same line as the *cliff* which is *G*, and called *Sol*; the second in the space above it, which is *A*, and called *La*; the third upon the middle line, which is *B*, and called *Mi*; but for your better understanding, I will set down eight notes in the three several *cliffs*.

Compare these notes with the scale, and you will easily apprehend what I have said as to the right naming of your notes, and the *cliff* you intend to practise in. You must be careful to know readily the names of all your lines and spaces which the *cliff* lets you into: also the proper monosyllable belonging to it, which is always used in *selfaying*. You see the lines of this scale are divided into three parts by three semi-circles; each incloses five, which may serve to represent a stave, or five lines in any music-book; the upper five have the *cliff* upon the second line, the next five have the *cliff* upon the middle line, and the lowest five have the *cliff* upon the fourth line; and thus much for the *gamut*.

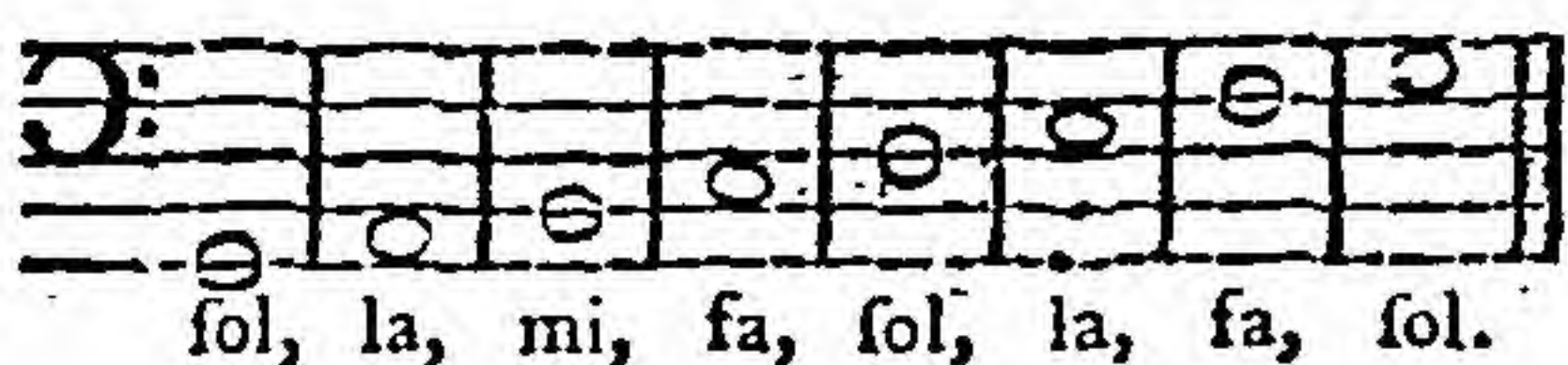
Treble.



Counter-Tenor.




Bass.








C H A P. II.

Notes and Characters used in Music.

I Shall now proceed to give you some account of the notes and characters used in music, as well to express sounds, as to denote silence.

And of the first kind there are six only now generally made use of, and are made after this manner, viz. a *semibreve* , a

Minum , a *Crotchet* , a *Quaver* , a *Semiquaver* , a *Demi-quaver* .

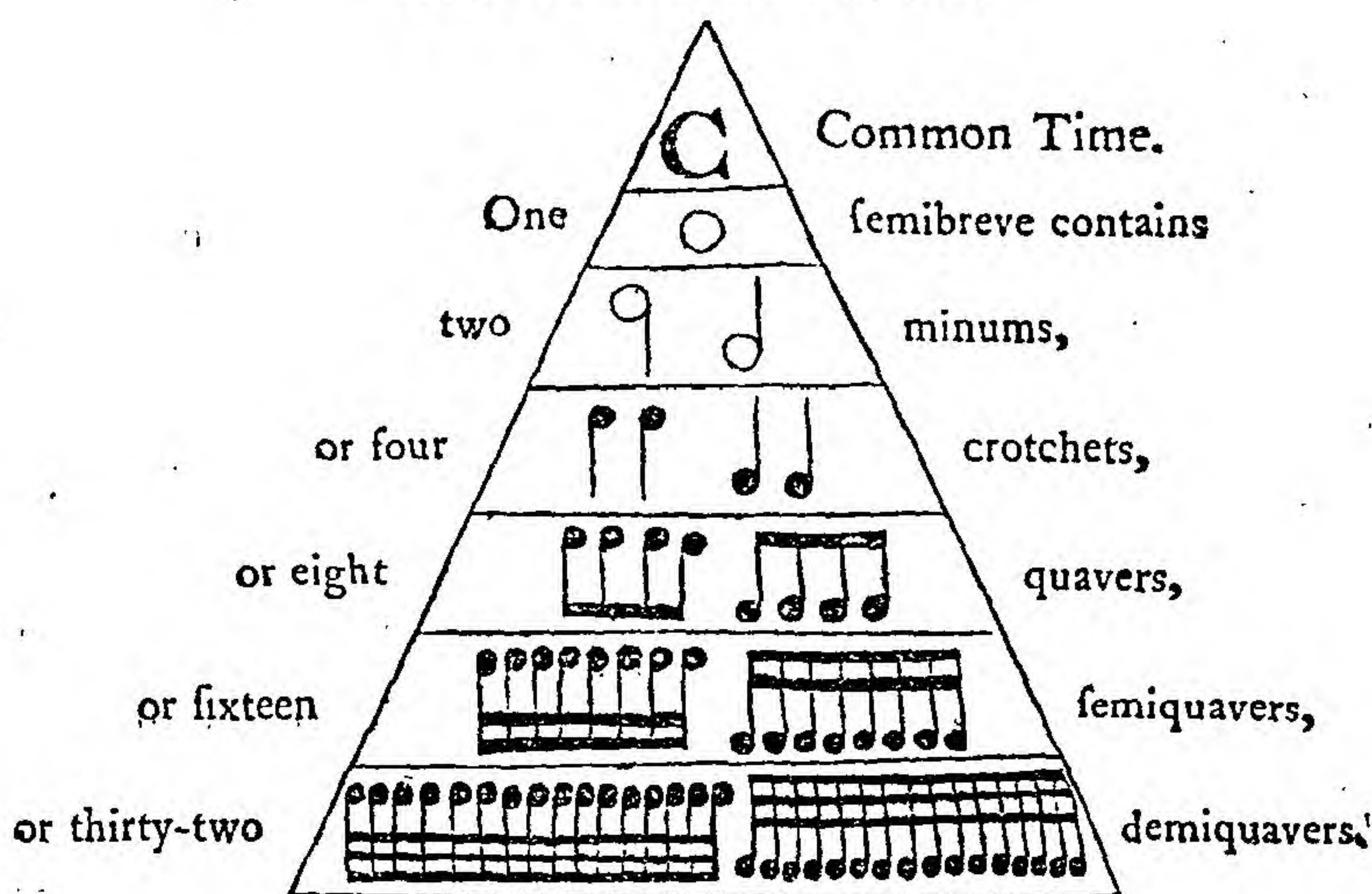
To remember the difference, you may observe a *semibreve* to be somewhat like the letter O, open and without any stroke or tail to it, either upwards or downwards; a *minum* is that open mark with a tail to it; a *crotchet* has a black head with a plain tail or stroke, either up or down; a *quaver* is,

is, when the tail has one dash added to it; a *semiquaver* has two, and a *demiquaver* three, as you may observe in their several figures expressed before.

Phil. I think you have explained this very well: but how shall I know the length of each note?

Theo. A *semibreve* is as long in singing as while you can tell four strokes of a large pendulum clock; a *minum* half so long; a *crotchet* a quarter; a *quaver* $\frac{1}{8}$; a *semiquaver* $\frac{1}{16}$; a *demiquaver* $\frac{1}{32}$: but, for a farther illustration, I shall give you a scheme of the six notes, by which you may much plainer distinguish what proportion they bear to each other.

Here follows the Scheme.



These are what we call notes, and you may observe by this scale, that one *semibreve* includes, or is as long as two *minums*: a *minum* as two *crotchets*; a *crotchet* as two *quavers*; a *quaver* as two *semiquavers*; and a *semiquaver* as two *demiquavers*. For a further illustration, suppose a *semibreve* divided into two equal parts, they are *minums*; if into four, they are *crotchets*; and so on to thirty-two parts, which are *demiquavers*, as you see above.

Phil. I think you have explained this enough: but, pray what are the other marks you mention?

Theo.

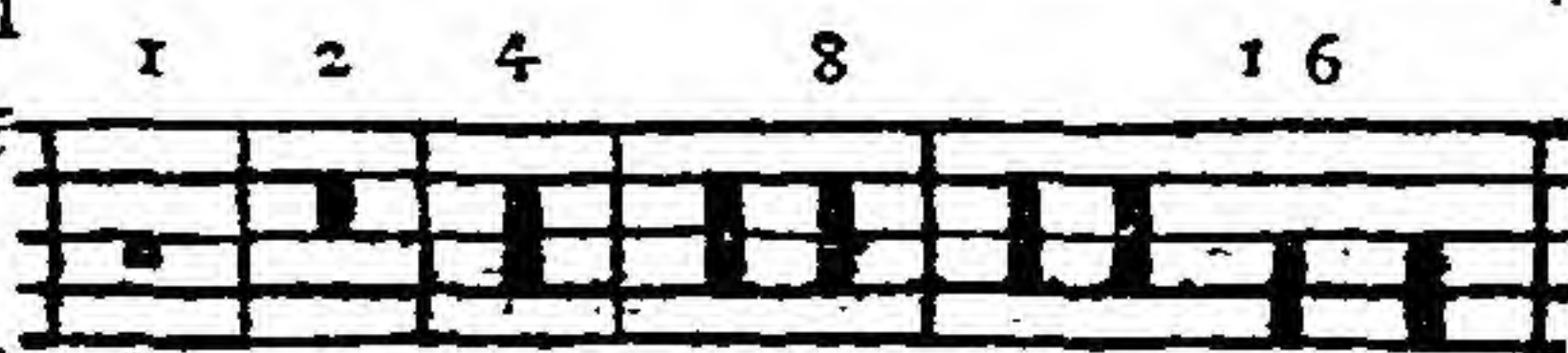
Theo. The next in order, because relating to sound (as well as the fix notes) are *flats* and *sharps*: a *flat* is made thus b, a *sharp* thus ♯; the use of the *flat* is to lower the sound of any note, before which it is placed, half a note or tone: the *sharp* or the contrary raises it so much, which I shall make plainer to you by and by.

The next characters I shall speak of are *rests* or *marks* for silence, placed on any part of the five lines, and distinguished thus:



Phil. Pray why do you place the fix notes under them?

Theo. To explain them, for instance, the *semibreve rest* is a thick stroke, as you see, drawn from any line down half way to the next; the *minime rest* goes up half way; the *crotchet* (like a tenter-hook) turns off to the right hand; the *quaver* to the left; the *semiquaver* with a double stroke to the left; the *demiquaver* a treble stroke to the left; the use of which are, that whenever you meet with them, you are to rest, or keep silent, so long as you would be performing those notes, whose absence they supply. When a stroke is drawn from one line to the next, you must not think it a *semibreve* and *minime rest* joined, but two *semibreves*, and when drawn to another line, it is four. Observe, the *semibreve rest* is always a whole bar in any sort of time whatever, which you will the better understand when I come to speak of time; but here is an example of what is now mentioned; in the first division is a *semibreve rest*, which stands for a *semibreve*, or one bar; the second for two, the third for four, fourth for eight, and the last for sixteen bars.



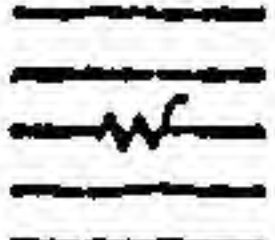
Phil. This is very plain: but what mean you by a bar?

Theo. It is a strait stroke drawn a-cross the five lines, and divides the notes into equal quantities, in order to the keeping or beating of time; the next is a *tye*, which is a slur'd line drawn over two or more notes, when there is but one syllable to sing to them.

For

For Example: The word Sing has four notes tied; and the syllable has two.



The last character I shall now mention, is, a *direct* made at the end of the five lines, to shew you that the first note in the next five is upon that line or space where the *direct*  is placed.

I shall in the next place attempt something concerning the tone or sound of your notes, and the further use of *flats* and *sharps*, as I before hinted.

Phil. I thank you, Sir.

C H A P. III.

Concerning the Tone or Sound of Notes.

HAVING in the two preceding chapters given you an account of the *gamut*, the fix kind of notes, and other characters thereunto belonging; I shall now proceed to some directions relating to the tone or sound of the notes, which when placed upon the five lines, as they ascend or descend, that is, from line to space, and from space to line, are accounted either whole *tones* or *semi-tones*, that is, whole notes or half notes, and are distinguished one from another by the two columns of names in the *gamut*; for instance, from *gamut* to *are* is a whole tone, from *are* to *B mi*, another, from *B mi* to *C faut* but half a tone, from *C faut* to *D solre* a whole tone, from *D solre* to *E lami* the same from *E lami* to *F faut* but half a tone, from *F faut* to *G solerut* a whole tone, and so up to the top of the *gamut*; and if it was possible for a gradual progression to take in a thousand notes more, they must all ascend in the same proportion of sound as the first eight notes do, which I have above mentioned.

Phil. I understand you, Sir, but pray which is my best method readily to remember without book the whole tones from the half tones?

Theo. Only by observing that from *B* to *C*, and from *E* to *F* ascending, and from *F* to *E*, and from *C* to *B* descending, are the

the half tones, all the rest are whole tones. And in *solfaying*; from *mi* to *fa*, and from *la* to *fa*, are half tones ascending, and from *fa* to *la*, and from *fa* to *mi* are the half tones descending.

Phil. Pray give me an example?

Theo. I shall by setting down eight notes in the *G* cleff, marking with a stroke the note that riseth or falleth half a tone.

Here you may observe that *fa* or *C solfa* riseth half a tone above *mi* or *B fa-bemi*, and *fa* or *F faut* riseth half a tone above *la* or *E la*; then descending, it must be but half a note from *fa* to *la*, or *mi*, as I before hinted.

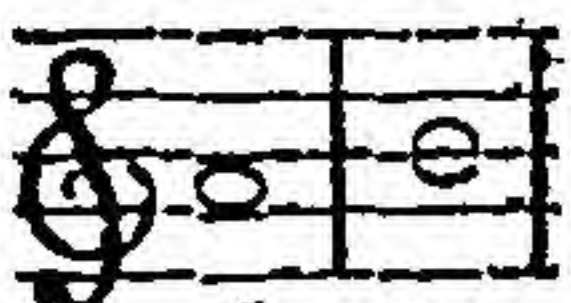


Phil. But how shall I distinguish them?

Theo. Observe that all whole tones have a chearful sound; and all half tones a melancholy one, either rising or falling; and I know of no better way to learn them, than by applying to some skilful person, either to sing the eight notes often over to you, or play them upon some instrument till such time as you can retain the sound yourself: but to give you yet a further illustration, we will suppose all whole tones to be inches, and half tones half inches, which is a mathematical demonstration upon any string'd instrument. For instance, take a violin, and draw the bow over any open string, and observe the sound it gives, then place your four finger upon that string, about an inch from the top of the neck, and draw the bow again, you will find it a whole tone; then put your middle finger close to the other, which is about half an inch, and you will find that will produce but an half tone.

Phil. I understand you; but pray, Sir, explain the use of *flats* and *sharps* to me.

Theo. I promised I would; and as I told you they raised or sunk any note they are put before, half a note or tone, I will

make it plain by a short instance or two, as thus  these notes are a full tone from each other, but place a *flat* before

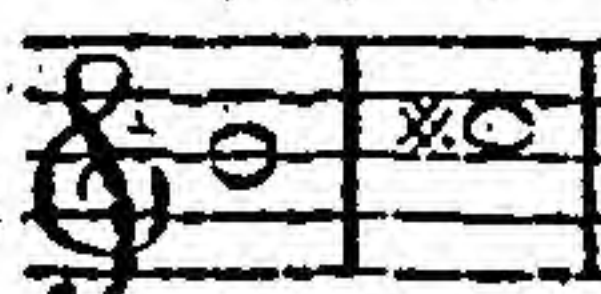
fore *mi*, and it is but half a tone from *la* to *mi*, as thus,




in like manner, I will put down two more notes




thus, to shew from *mi* to *fa* is but half a tone, but

with a *sharp* thus before it,  makes it a whole tone.

If a *flat* or *sharp* is placed at the beginning of the five lines, it affects every note upon that line or space, for instance,

thus,  a *flat* placed upon *B*, shews all the notes upon that line must be sung *flat*, unless contradicted by a *sharp*; the like rule must be observed in *sharps*.

There is one character called a *Natural*, (made thus ) the Quality of it is to reduce any note made *flat* or *sharp* by the governing *flats* or *sharps* placed at the beginning of the lines to its primitive sound, as it stands in the *gamut*; as for instance, a *flat* placed in *B*, at the beginning of the line, makes all notes in that line *flat*, unless the composer has a mind to have some one or more of them *sharp*, and then this character is put before such notes instead of a *sharp*.

And although this character is mightily used in our modern music, especially the Italian, yet I do not see there is any great occasion for it, because *flats* and *sharps* produce the very same effect; and as it occasions a note sometimes to be sung *flat* as well as *sharp*, it often serves rather to puzzle than to help a young proficient in his performance.

CHAP. IV.

Concerning the Length of Notes.

HAVING explained the six several kinds of notes now made use of, and given you a scale as they lessen in proportion, till a *semibreve* becomes divided into thirty-two *demi-quavers*, I shall add one familiar instance for your farther instruction, which I hope will give you a clear and just idea of the proportion of every note with regard to each other. Suppose

C

then

then an inch was the length of a *semibreve* divided into two equal parts, they become *minims*, the next division makes them *crotchets*, the next *quavers*, then *semiquavers*, and lastly, *demi-quavers*; so that a *minim* may be accounted half an inch, a *crotchet*, a fourth, a *quaver* an eighth, a *semiquaver* a sixteenth, and a *demi-quaver* a thirty-second part of an inch or *semibreve*.

Phil This is very plain, but I have seen now and then a character in music made thus Π ; pray what is it?

Theo. it is a *breve*, which is as long as two *semibreves*, and is sometimes used in church music, and often for the close or last note of it.

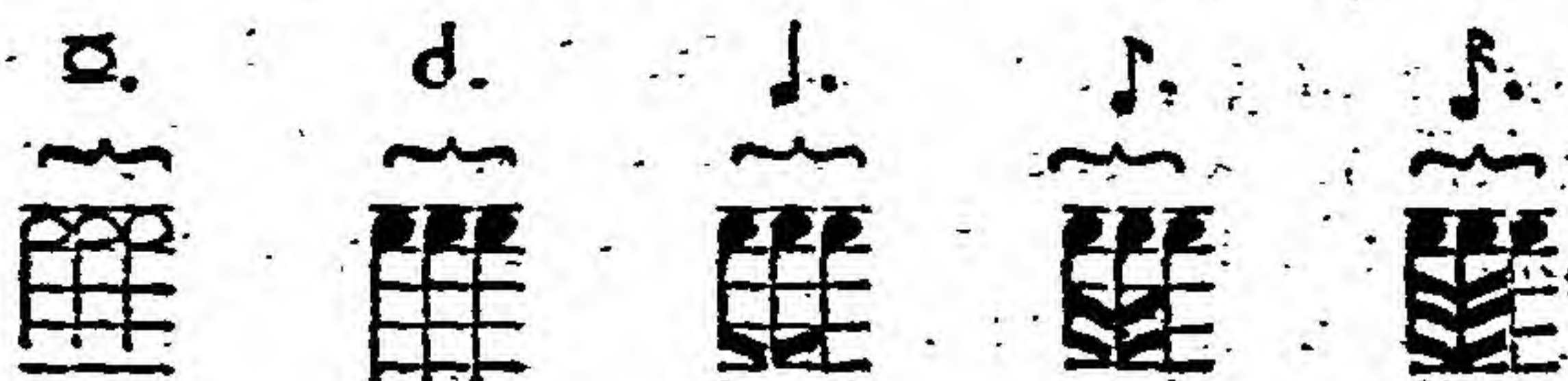
Phil. pray what means a little dot I see placed by a note sometimes.

Theo. It is a point of addition, and makes the note half as much more, and is always put on the right side, thus,



and so after any other note as the com-


poser has Occasion for it: but to explain it more particularly, I shall give you a short scheme after the same manner as that you have already had, which take as follows:




Observe, that as one *semibreve* is as long as two *minims*, a pricked *semibreve* is as long as three; the same rule of proportion holds with respect to any other note.

Phil. I understand you, Sir; but in this, as well as the other scheme I observe some of the notes have either one, two, or three strokes made through the tails, tying two or more together; pray what means that?

Theo. It is no more than this, as single *quavers*, *semiquavers*, and *demi-quavers*, distinguished from each other by the tail being turned up or down, with either one, two, or three dashes added; it is usual that when two or more of these kind of notes are to be sung to one syllable, they are not made single, but dashed through the tails all at once as occasion requires: for instance, suppose two *semiquavers* and one *quaver* to be sung to one

one syllable, you should not prick them down thus: 

but thus:  and in lessons that have many of them, the strokes through the tails are a help to the sight, and you may more easily discover how many they are of each kind in a bar, than if they were in single notes, for example:

Single Notes.

The same Notes tyed.



The single notes are not so distinct to the eye as those that are tyed four and four together; for which reason this kind of tying is of great use to facilitate the performance of any lesson, wherein they are made use of, especially in quick vocal and instrumental music. I have been the more particular, because I would not let any thing escape you, that is necessary to be known towards your attaining to the performance of a plain hymn or a Psalm-tune. I shall only add some instructions for keeping or beating of time, then leave you to the practice of a few short lessons, as preliminaries to the performance of the several psalms and anthems I shall leave with you for your farther practice and improvement.

Phil. I thank you, Sir, most heartily.

C A A P. V.

Of Beating or Keeping of Time.

Theo. **T**IME is a thing so necessary to be observed in a musical performance that without an exact agreement, among the several performers, it is impossible to do it as it ought to be done.

Phil. I believe what you say, but pray explain it to me a little?

Theo. I will: time is a certain and positive way of measuring the notes and rests made use of in a piece of music, whether vocal or instrumental, and, if rightly observed, occasions the performance to be exact; and all the parts, whether two or

In the first bar is a *semibreve*, sung half down and half up; in the second, two *minims*, one down and one up; in the third, is four *crotchets*, two down and two up; in the fourth, eight *quavers*, four down and four up; and every bar is of an equal length in performing; but to make it plainer to you, I will give you a lesson with pricked notes and rests.

d u d u d u d u d u d u.



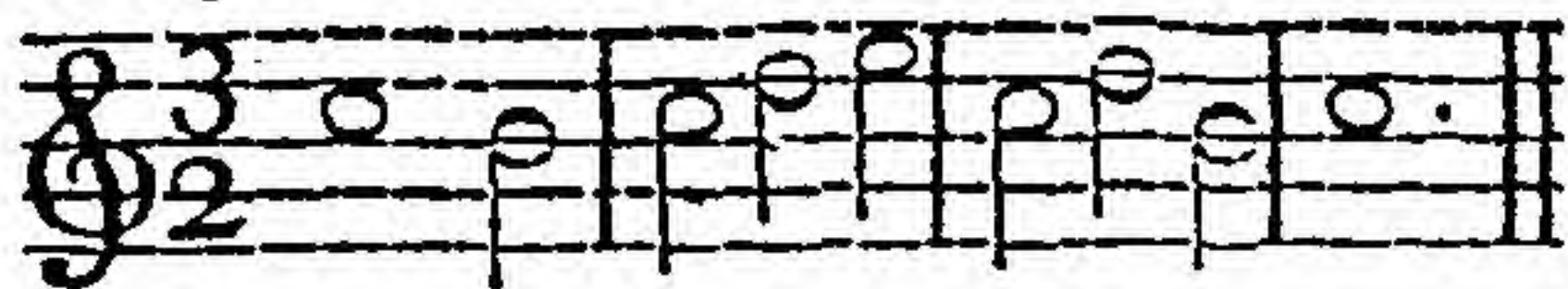
In the first bar is a pricked *minim*, and you must observe to take up your hand at the prick, which is the last third part of that note: as likewise in the fourth and fifth bars, there is a *crotchet* rest, which you must take your hand up at telling one softly to yourself; for you are to observe, that it helps to make up the several notes in those bars the length of a *semibreve*.

Phil. I apprehend you Sir, and now, if you please, I would beg the favour of you to explain to me what you call *triple-time*?

Theo. I will: of *triple-time*, there are three kinds chiefly made use of in vocal music, which are distinguished by having either three *minims*, three *crotchets*, or three *quavers* in each bar. Two thirds of each bar with the hand down, and one up, and is known by their several signs or moods marked thus:

$\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, which are likewise put at the beginning of the first five lines, as the signs for *common-time* are, of which I will give you three examples: the first in *minims*;

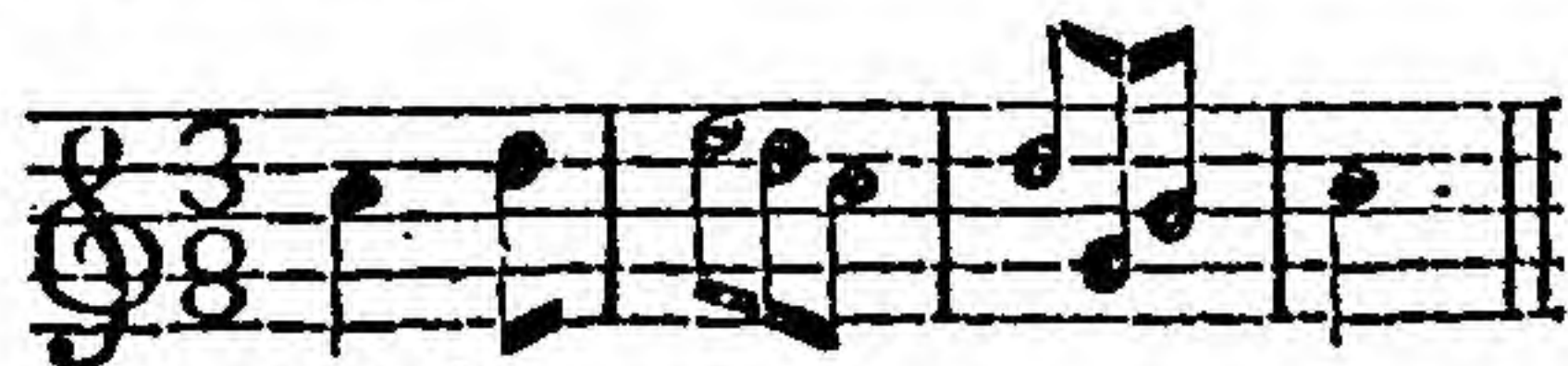
Thus:



2d Crotchets.



3d Quavers.



kinds, as 2, 4, and 8?

Theo. All kinds of *time* are deduced from *common-time*; and as two *minims*, four *crotchets*, or eight *quavers* make up a bar

This last being a very brisk movement, is seldom used in church music.

Phil. Why does the figure under the three differ in the 3

bar in *common-time*, so these figures, *viz.* 2, 4, or 8, are placed under the 3 to denote what kind of notes the *triple-time* of any lesson is composed of, as thus: if I see the mood called three to two marked thus, $\frac{3}{2}$, then the 2 having regard to two *minims*, which make up a bar in *common-time*, I know that, that *triple-time* must be in *minims*; and as the 4 has regard to *crotchets*, and the 8 to *quavers*, the same rule is to be observed as is given for *minims*. If I see a lesson with this mood $\frac{3}{4}$, and there are three *minims*, or three *quavers* in a bar. I know the mood is not right then, because the 4 underneath hath respect to *crotchets*, and no other notes; four *crotchets* making a bar as before hinted.

Phil. I understand you, but what other sorts of time are there?

Theo. There is a double *triple*, composed of either *crotchets* or *quavers*, six in a bar, three with the hand down, and three up, and marked thus: *crotchets* $\frac{6}{4}$, *quavers* $\frac{6}{8}$; there are two other kinds of nine or twelve *crotchets* or *quavers* in a bar, marked thus: $\frac{9}{4}$, $\frac{9}{8}$, or $\frac{12}{4}$, $\frac{12}{8}$, the first measured by six down, and three up; the second six down, and six up, as will appear by these examples.

The musical examples consist of four staves, each showing two measures of music. Above each staff are 'd' (down) and 'u' (up) markings indicating the hand position for the notes. The first staff shows 6/4 and 6/8 time signatures. The second staff shows 9/4 and 9/8 time signatures. The third staff shows 12/4 and 12/8 time signatures. The notes are mostly eighth and sixteenth notes, with some rests and a final note in each measure.

These are seldom or never used in church music, so that if you practice only the *common-time*, and the two first sorts of *triple*, it is sufficient for your present purpose.

I de-

I desire you to observe further, that whereas in psalm-tunes and Hymns, you will often meet with more than one *semibreve* in a bar: and in church music (wherein are seldom any shorter notes than *crotchets* used) no bar at all, although the music is composed in *common-time*; in both which cases, you must be sure to beat time to every *semibreve*, as if it were barred all the way; sometimes you will see an odd *minum*, *crotchet*, *quaver*, or two *quavers* at the beginning of a piece, whether in *common* or *triple-time*. immediately before the first bar; such odd notes must be performed with the hand up. Examples of which you will often meet with in the lessons and anthems following.

C H A P. VI.

Some farther Instructions, with an Account of the several Keys used in Music.

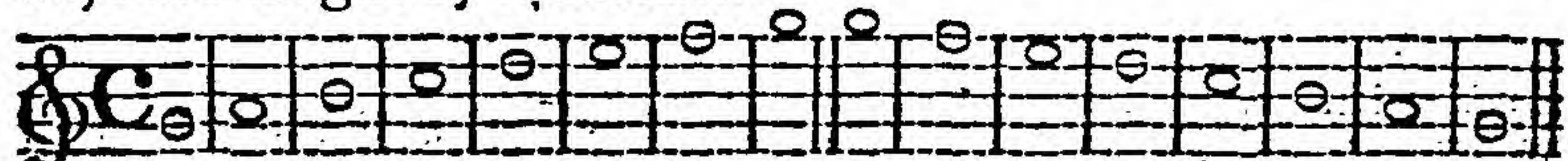
I Would now observe to you, that a ring of eight bells, if rightly in tune, are properly expressed by the eight following notes, beginning at *C solfa*, or *C solfa ut* (which is all one.)



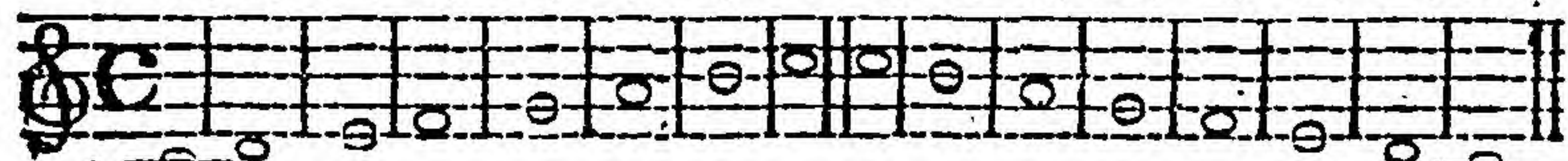
fa, mi, la, sol, fa, la, sol, fa, fa, sol, la, fa, sol, la, mi, fa.

Here you have an odd note, both at the beginning, and in the middle, which must be kept time to, as if there was no double bar at all; the last note before the double bar, and the odd one following, being both with the hand up: which instance will serve to direct you in keeping time to all the odd notes that you may ever meet with.

I shall now set you eight notes two several ways: the first as I set them before, and the second like eight bells; both which ways are taught by musicians.



sol, la, mi, fa, sol, la, fa, sol, sol, fa, la, sol, fa, mi, la, sol.



fa, sol, la, fa, sol, la, mi, fa, fa, mi, la, sol, fa, la, sol, fa,

When

When you can sing these rightly in tune, being all in *semibreves*, you may make a small variation for the sake of improving in keeping of time, by dividing the *semibreves* into *minims*, thus :



You may further vary in *crotchets* and *quavers*, by singing two down and two up of the first, and four down and four up of the second all in one tone, which you may prick down yourself.

Phil. I think I can, and now I would be glad of another lesson.

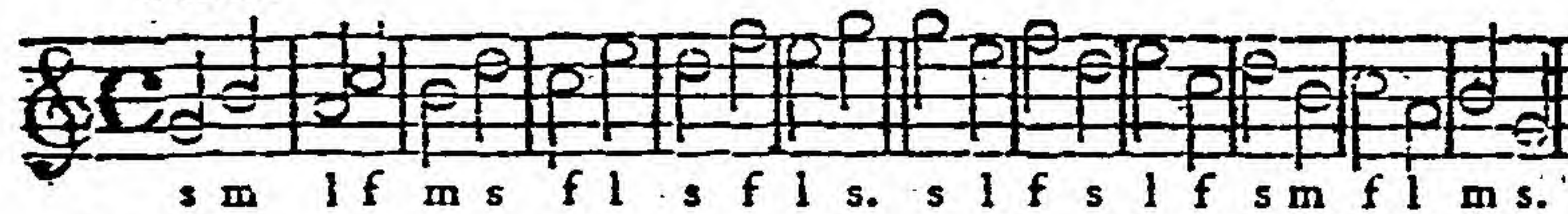
Theo. Here is one, ascending and descending gradually three notes at a time, which is called proving of thirds, as thus :

Thirds proved.



When you are master of this, you may proceed to thirds, without proving them; that is, by leaving the middle note of every bar quite out; and then you may move from line to line, or space to space, which distance is called a third, as thus :

Thirds.



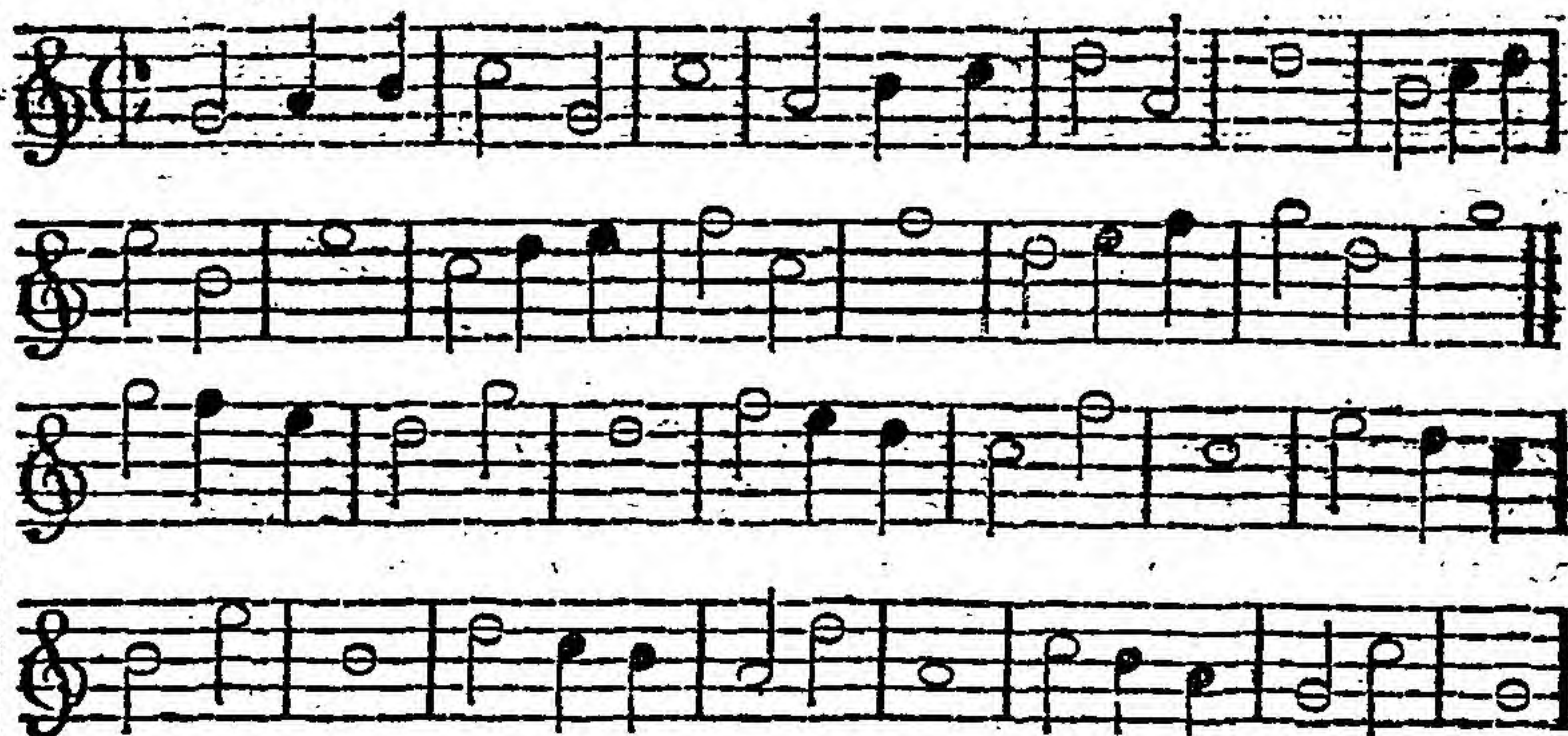
In like manner all distances are learned, first, by proving them up, and then leaving out the intervening notes, as you will see in the following examples. I shall

The INTRODUCTION.

25

I shall leave placing the letters under the notes, because I hope by this time you can go on without that Assistance.

Fourths proved.



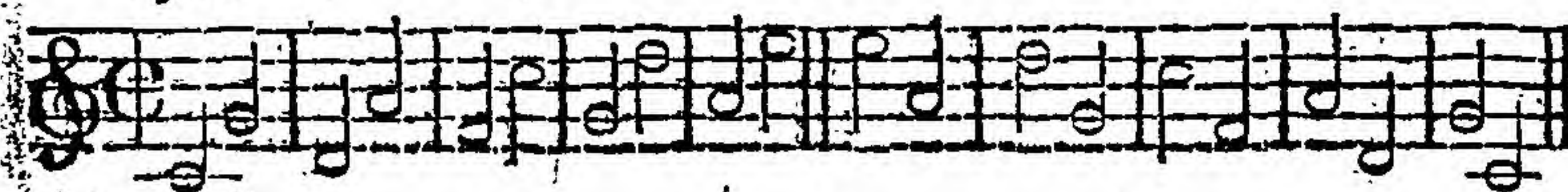
Fourths.



Fifths proved.

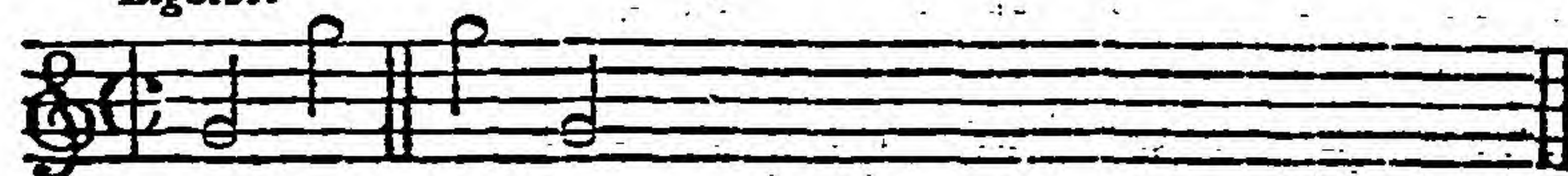


Fifths.



D

Sixths

Sixths proved.*Sixths.**Sevenths proved.**Sevenths.**Eighths proved.**Eighths.*

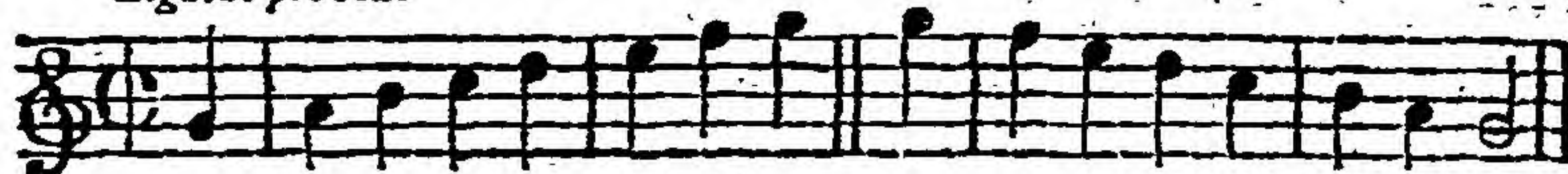
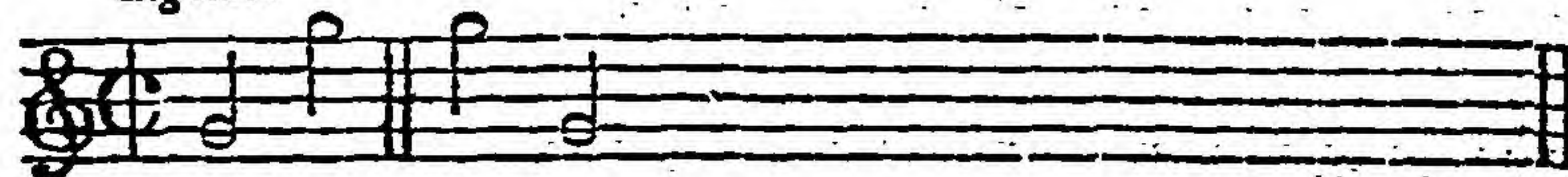
Another short lesson of all the distances from thirds to eighths proved as follows:

*6ths.*

6ths. 7ths. 8ths. 3ds. 4ths. 5ths. 6ths. 7ths. 8ths. 3ds. 4ths. 5ths. 6ths. 7ths. 8ths. 3ds. 4ths. 5ths. 6ths. 7ths. 8ths.

These several distances may be varied as you please; as for instance, you may begin your thirds or fourths in *Csolfa* (which is a line below the five) as the fifths begin, and carry any of them to what extent you please, either up or down; and you may, for improvement in keeping of time, turn any of them into dotted notes, after the manner following:

Thirds varied.

Sixths proved.*Sixths.**Sevenths proved.**Sevenths.**Eighths proved.**Eighths.*

Another short lesson of all the distances from thirds to eighths proved as follows:

*6ths.*

6ths. 7ths.

8ths. 3ds.

4ths. 5ths. 6ths.

7ths. 8ths.

3ds. 4ths. 5ths. 6ths.

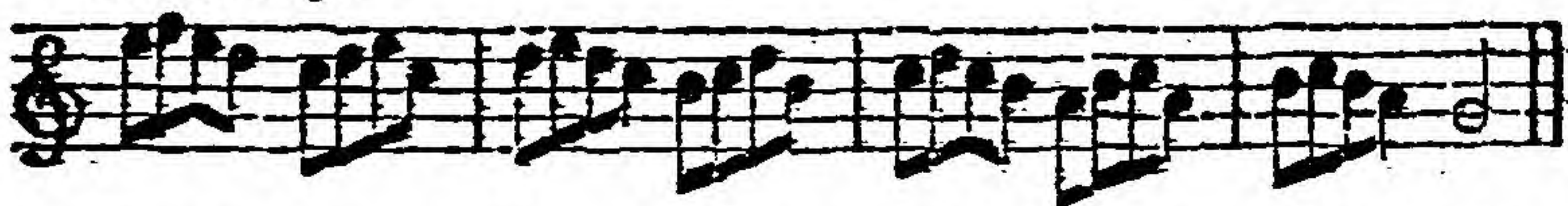
7ths. 8ths. 3ds. 4ths. 5ths. 6ths. 7ths. 8ths.

These several distances may be varied as you please; as for instance, you may begin your thirds or fourths in *C solfa* (which is a line below the five) as the fifths begin, and carry any of them to what extent you please, either up or down; and you may, for improvement in keeping of time, turn any of them into dotted notes, after the manner following:

Thirds varied.



Answer way.



When you can give a true sound to your notes, that is, sing the proper whole or half tone that belongs to them, you will not then be confined to *solfaying*, but may use any other syllables, as persons do, who do not understand music, when they hum over any tune or song without the proper words. For the use of *solfaying* is only to assist learners in giving the true sound to each note, as before hinted.

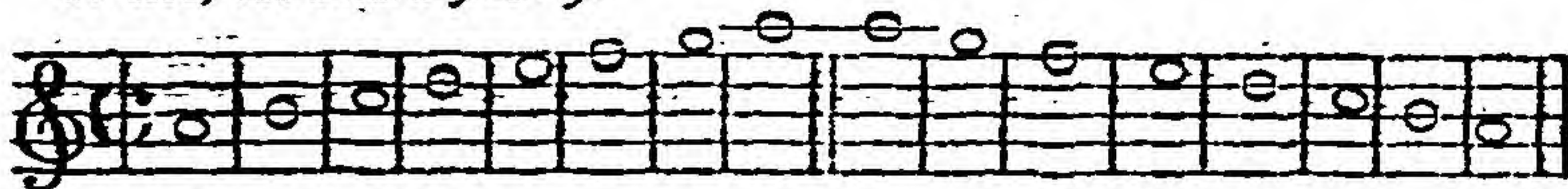
I shall now shew you the several keys generally made use of in music, which tho' numerous, may be reduced to two only, *flat* and *sharp*. viz. *Are* and *C faut* the two natural keys.

Phil. Pray what do you mean by a key?

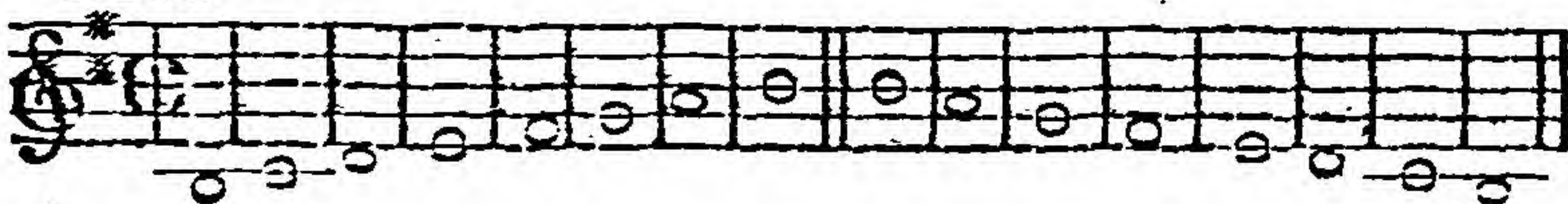
Theo. It is a certain sound or note which the tendency of the air of any peice of music inclines it to end in; and takes its name from one of the first seven notes in the *gamut*; for instance, suppose the last note in the psalm-tune is in *gamut* or *G solreut*, in the *bass* or *treble*, then we say that tune is in *gamut*; if it ends in *Are* or *Alamire*, then it is in *Are*, and so of all the rest; and is denominated *flat* or *sharp*, from the *flats* or *sharps* placed at the beginning of the five lines.

To make it plainer, I will set you eight notes in all the keys; first going through the *flat* keys, which are all reduceable to the natural key, viz. *Are*; all the rest being made like that by the help of *flats* or *sharps*.

1. *Are, the natural flat key.*

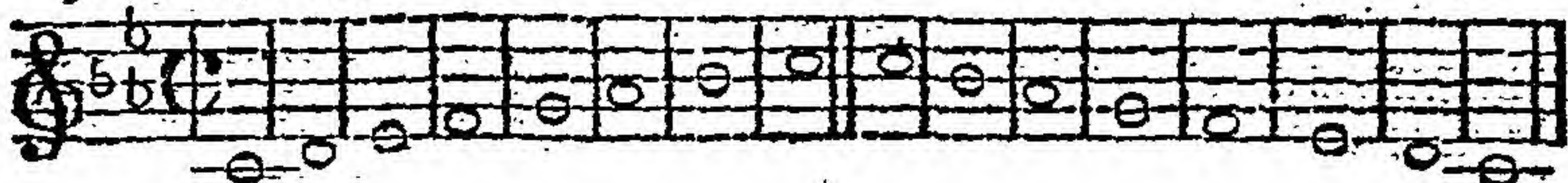


2. *Bmi.*

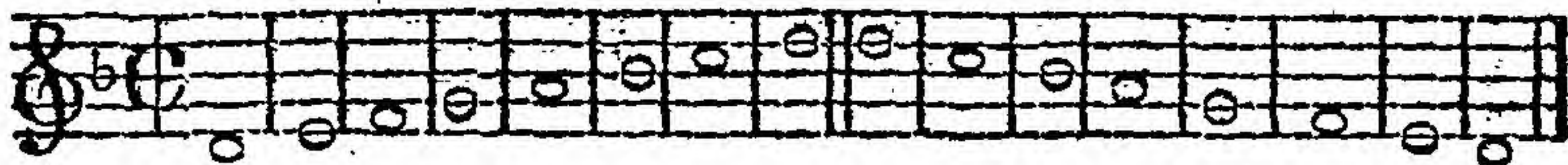


3. *C faut,*

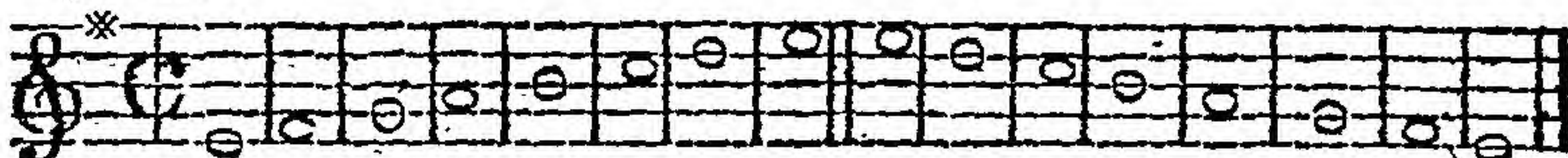
3. Cfaut, *Flat.*



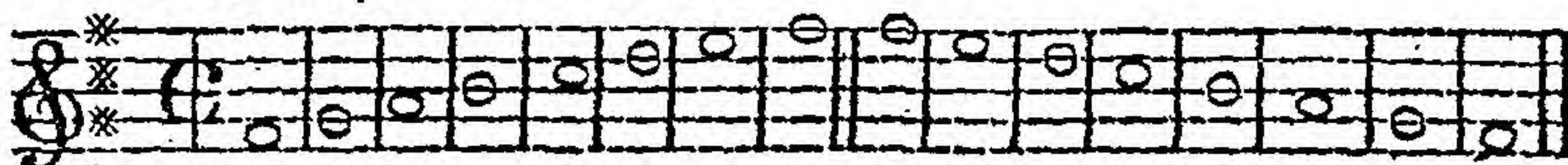
4. Dfolre, *Flat.*



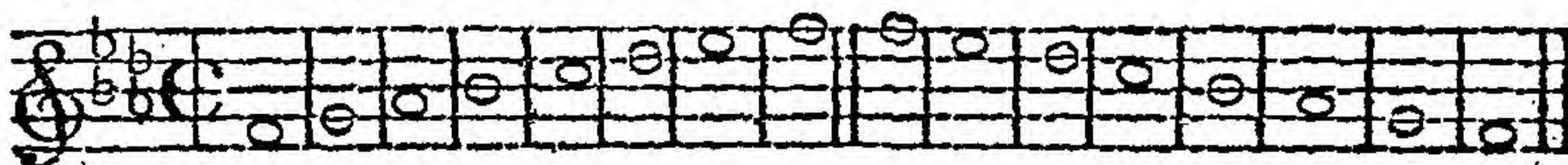
5. Elami.



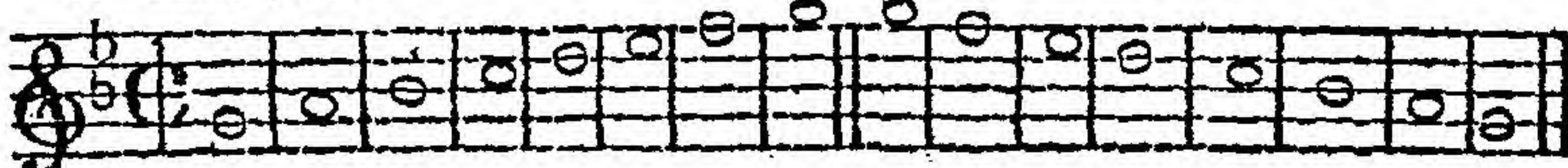
6. Ffaut, *Sharp, with a Flat Third.*



7. Ffaut, *Flat, with a Flat Third.*



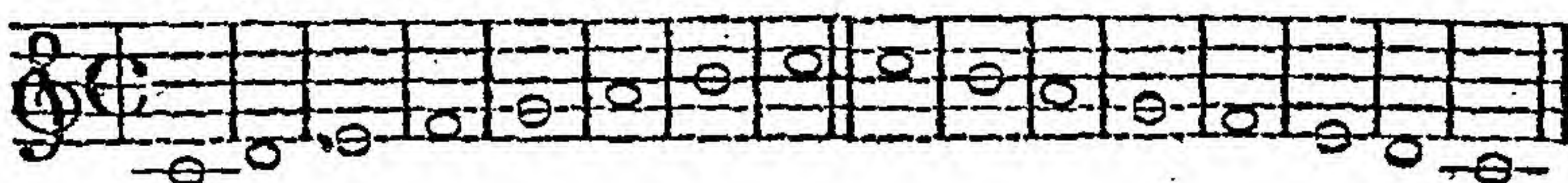
8. Gamut, *Flat.*



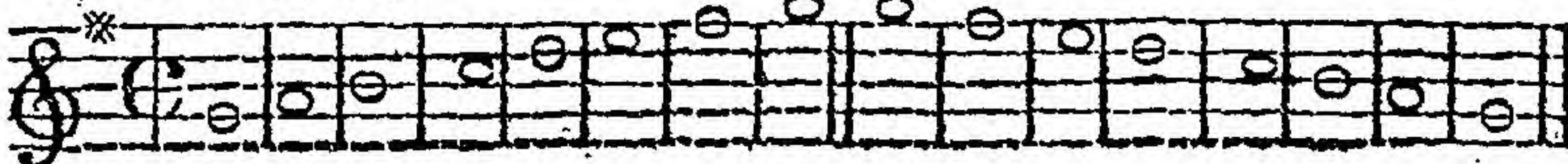
These are the *flat* keys generally made use of: and the effect that music in any of these keys has upon our passions, is to produce in us a serious, grave, or melancholy disposition of mind.

The *sharp* keys have the contrary effect, and incites us to be gay or chearful, and of a lively disposition; which are all reducible to the natural key, *viz.* Cfaut,

1. Cfaut, *the Natural Sharp Key.*

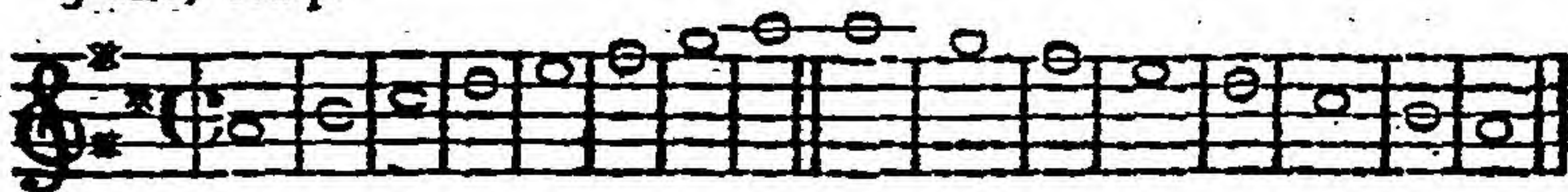


2. Gamut, *Sharp.*

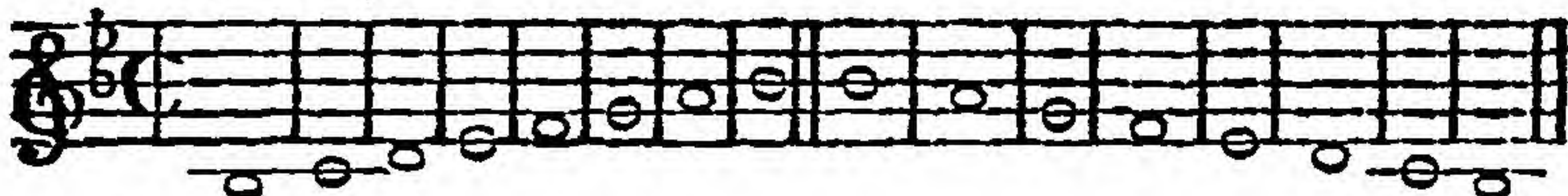


3. Are.

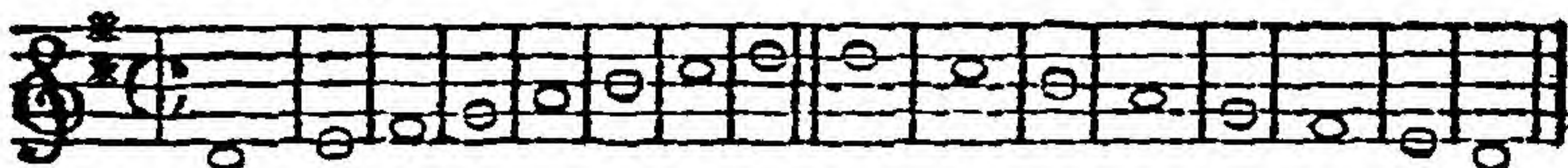
3. Aro, Sharp.



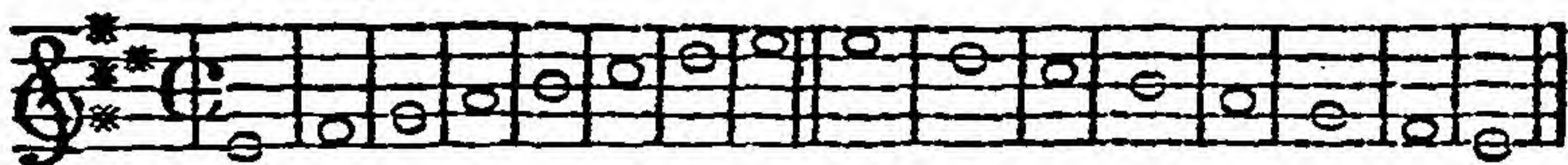
4. Bmi, Flat.



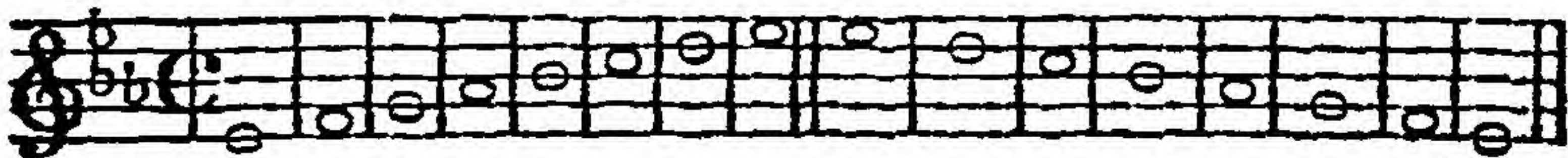
5. Dsolre, Sharp.



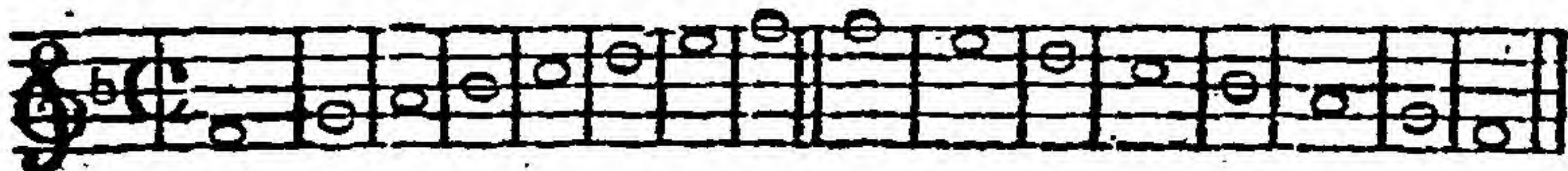
6. Elami, Sharp.



7. Elami, Flat, with a Sharp Third.



8. Ffaut, Flat.



Now in these several keys you are to observe that you must rise or fall a whole tone or note, or half a note, just as you do in the two natural keys.

I will now set you two psalm-tunes, one in each natural key, which when you have pretty well mastered, the other keys which may be reckoned artificial, will appear, upon comparing them with these two, easy to perform.

So recommending you to a diligent practice of these short instructions, and the help of a better master, I shall take my leave, wishing you good success in your future studies.

Phil. I thank you most heartily, good *Theophilus*, for your kind instructions and good wishes; and may the Almighty grant, that after our sincere endeavours to praise and please him here, we may be made partakers of his glorious kingdom, and
with

with the heavenly choir, incessantly praise the Divine Majesty, in the unity of the Father, Son, and Holy Ghost, who liveth and reigneth one God, world without end.

Theo. Amen.

The Bridport Psalm-Tune, by Way of Lesson, in the Natural Sharp Key, viz. Cfaul.

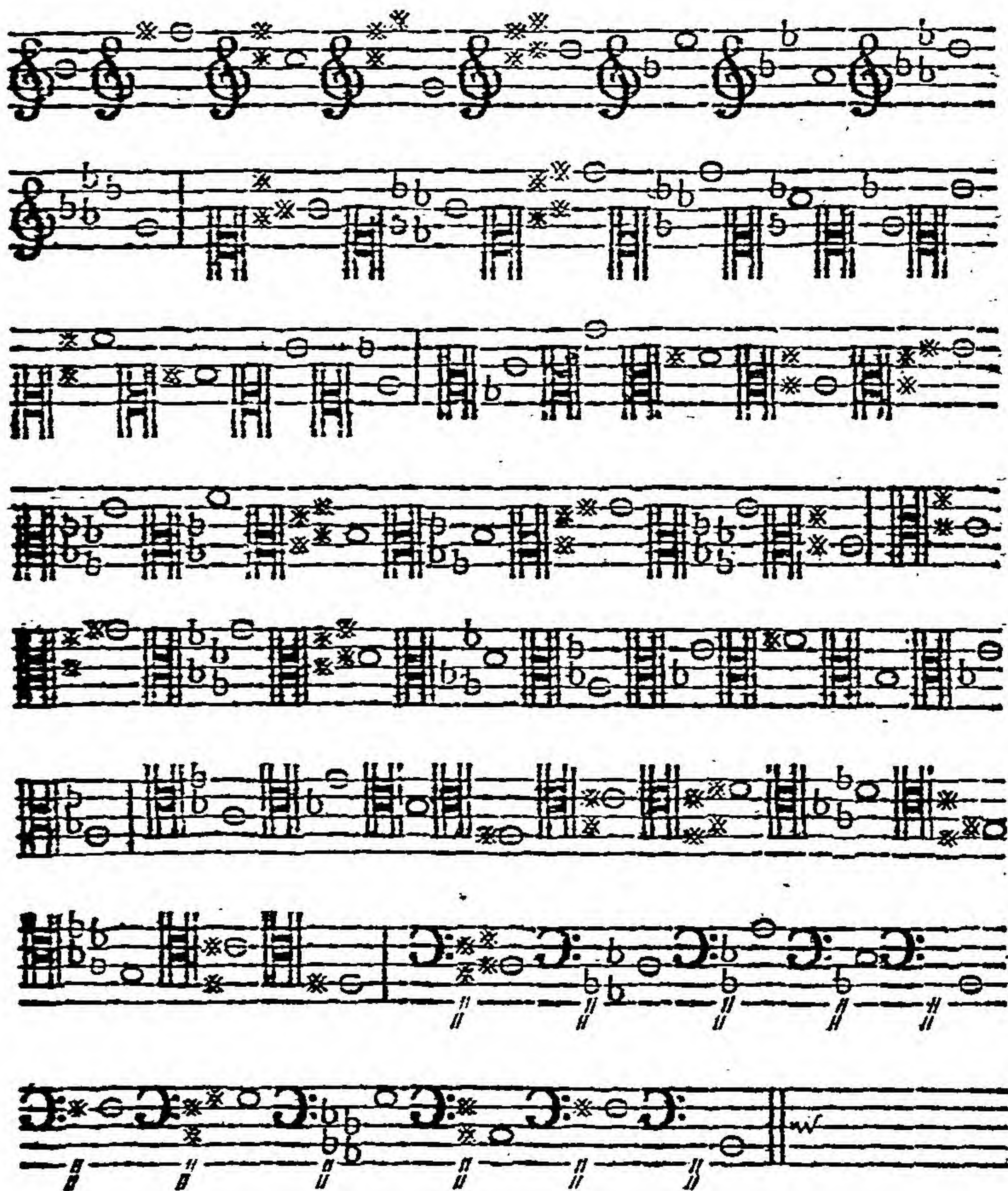


The Weymouth Tune, by Way of Lesson, in the Natural Flat Key, viz. Are.



By observing the eight notes in the sixteen keys before mentioned, you may transpose any tune into one of the natural keys, or from any one key to another; observing always to put in all accidental *flats* or *sharps* that are placed before any particular note, over and above what is placed at the beginning of the five lines, according to what any key requires. For instance, if you would transpose the *Weymouth* tune from *Are* (which it now is in) to *Cfaul flat*, then you must place three *flats* at the beginning of the five lines, viz. in *A*, *B*, and *E*, and the first note in *Csolfa*, by which the following notes will be governed, and the accidental *sharp* which is now in *G*, must be made upon *B*, because the note following (being transposed) will then be in *B*. The like rule will serve for *flats*.

To those who have learned to sing tolerable well in the treble-cliff, in all the variations of sharps and flats, the following scheme will be very useful, being formed on purpose to shew them where the Mi lies in all the other cliffs, though they have never been instructed in them, by applying each of them to the treble, as follows :



Note. Where the Mi is supposed, I have placed the semibreve.

The Shake or Trill.



O pra—ise the Lord.

The Shake upon the Half-Note.



O pra—ise the Lord.

I have made use of the word praise for the Trill, thinking it more proper than calling the notes by their names.

A Canon in the Unison, by Mr. John Hilton.



Sweet Je—su Christ, thy church keep sound, those bloo—dy, bloo—dy



E-do-mites to confound, that cry down, down, down, down, down,

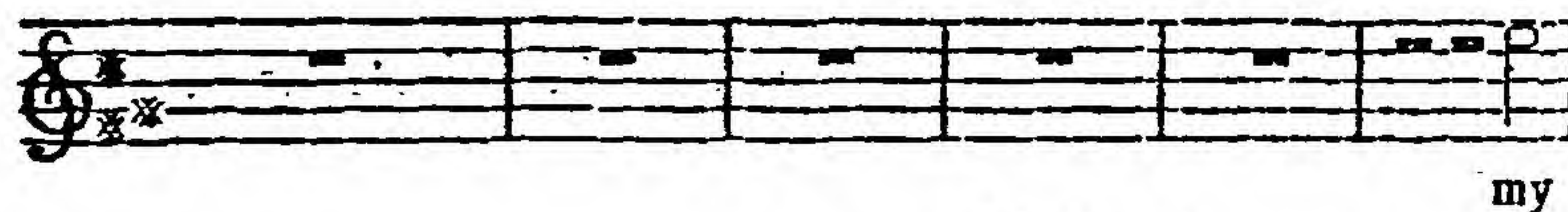


down with it to the ground.

E

Sand-

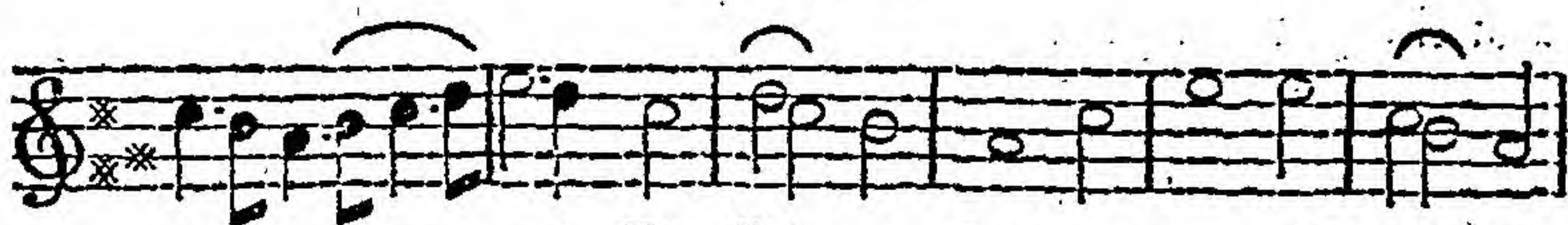
Sandwich Tune. PSALM CXVIII. Verse 19, to the End.
For CHRISTMAS-DAY.



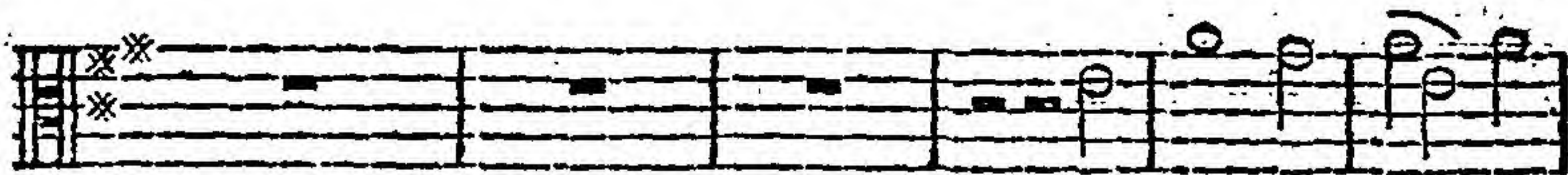
- 20, 21 Within those gates of God's abode, to which the righteous press:
Since thou hast heard, and set me safe, thy holy name I'll bless.
22, 23 That which the builders once refus'd is now the corner-stone:
This is the wond'rous work of God, the work of God alone.
24, 25 This day is God's, let all the land exalt their chearful voice:
Lord, we beseech thee, save us now, and make us still rejoice.

Continued.

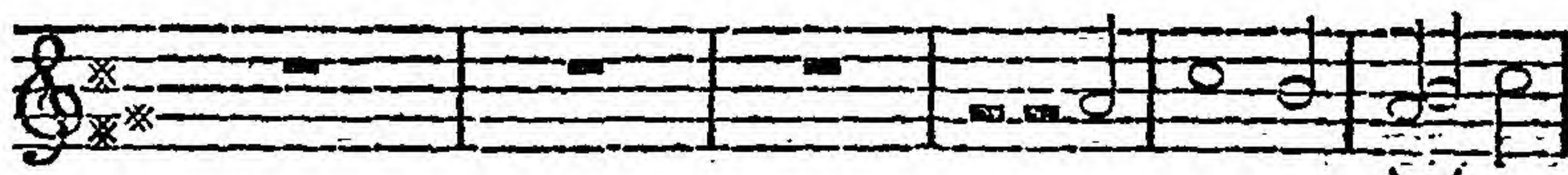
Continued.



gre——at De—liv'—rer there,



that I may en—ter



in and praise my gre——at De—liv'—rer there.



- 26 Him that approaches in God's name, let all th' assembly bless :
 We that belong to God's own house, have wish'd you good success.
- 27 God is the Lord, through whom we all, both light and comfort find :
 Fast to the altar's horn, with cords, the chosen victim bind.
- 28 Thou art my Lord, O God, and still I'll praise thy holy name ;
 Because thou only art my God, I'll celebrate thy fame.
- 29 O ! then, with me, give thanks to God, who still does gracious prove ;
 And let the tribute of our praise be endless as his love.

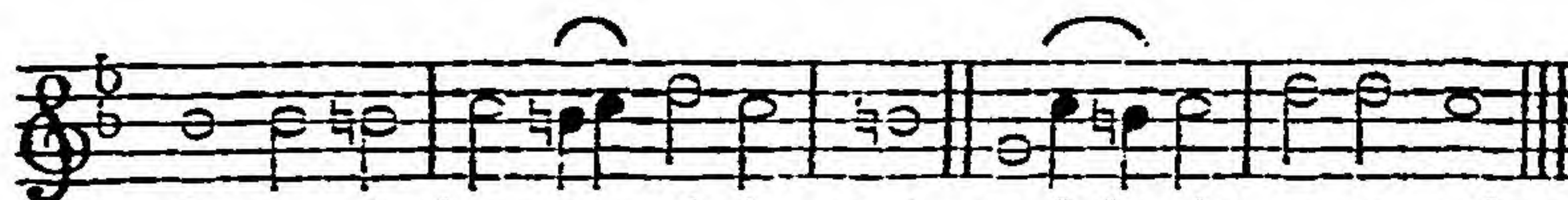
Durweston Tune. PSALM LIX, Verses 1, 2, 3, 4.
For the 30th of *January*, being the Martyrdom of the blessed
King *Charles* the First.



De-li-ver me, O Lord, my God, from all my spite-ful foes ;



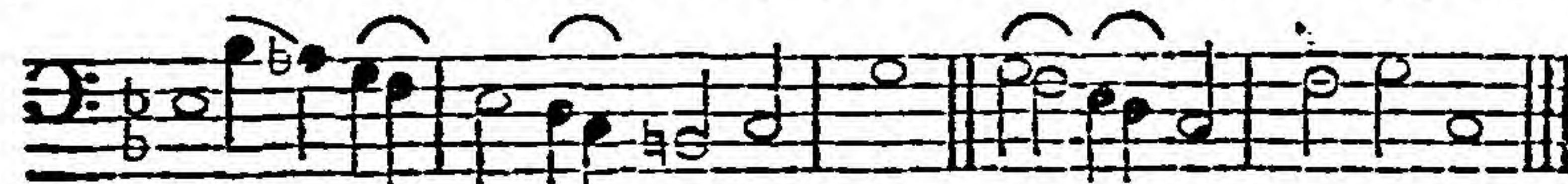
De-li-ver me, O Lord, my God, from all my spite-ful foes ;



In my de-fence, op-pose thy pow'r to theirs who me op-pose.



In my de-fence, op-pose thy pow'r to theirs who me oppose.

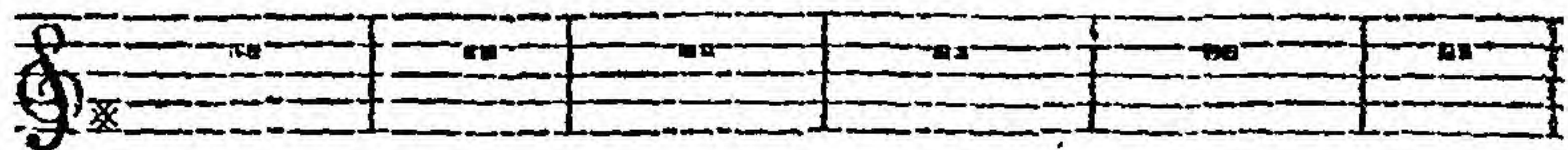
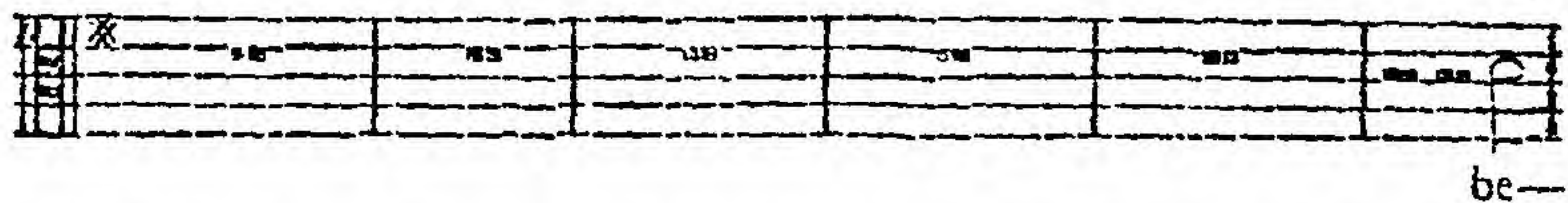
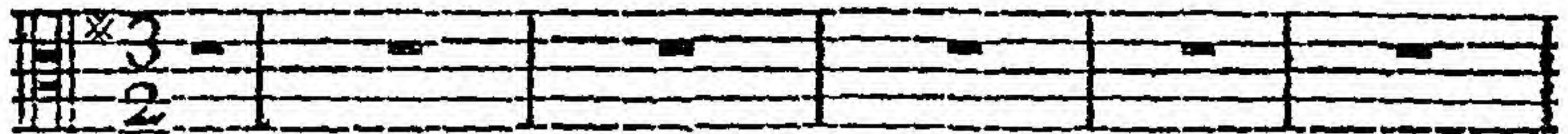
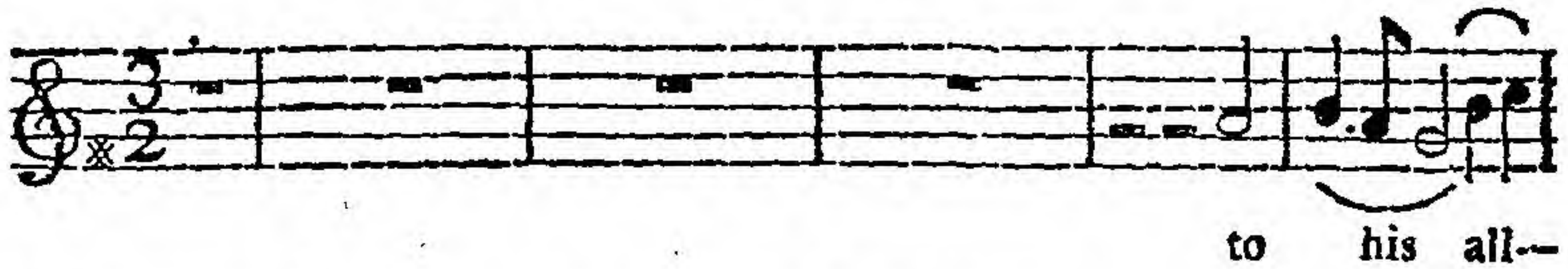


- 2 Preserve me from a wicked race, who make a trade of ill ;
Protect me from remorseless men, who seek my blood to spill.
- 3 They lie in wait, and mighty pow'rs against my life combine ;
Implacable ; yet, Lord, thou know'it, for no offence of mine.
- 4 In haste they run about, and watch my guiltless life to take :
Look down, O Lord, on my distress, and to my help awake.

Dorchester

Dorchester Tune. PSALM XIX, Verses 8, 9, 10, 11.

For E A S T E R - D A Y.



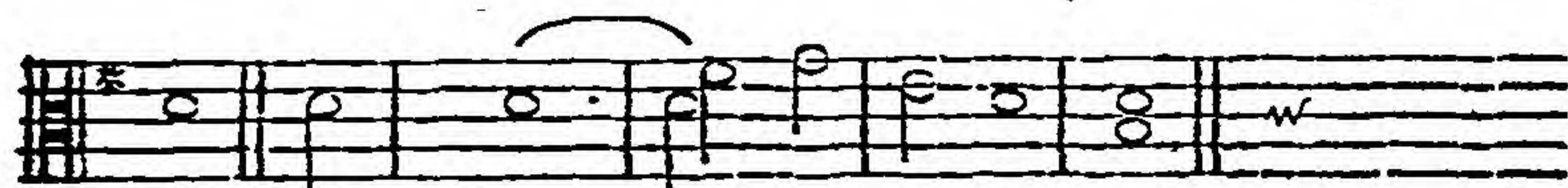
9 Therefore my heart all grief desires, my glory does rejoice,
My flesh shall rest in hope to rise, wak'd by his pow'rful voice.

Continued.

Continued.



—cause he still is nigh, no dan—ger shall my hopes re—



—move, be—cause he still is nigh.



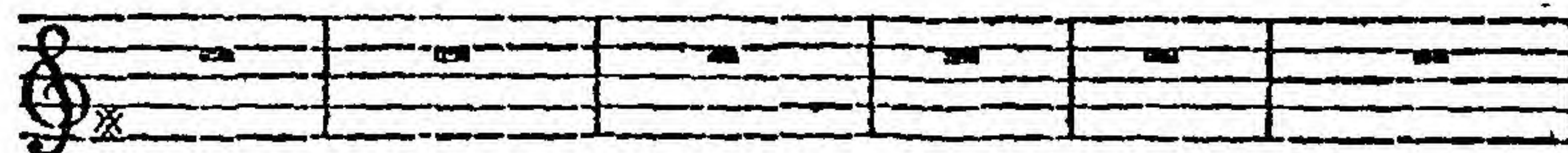
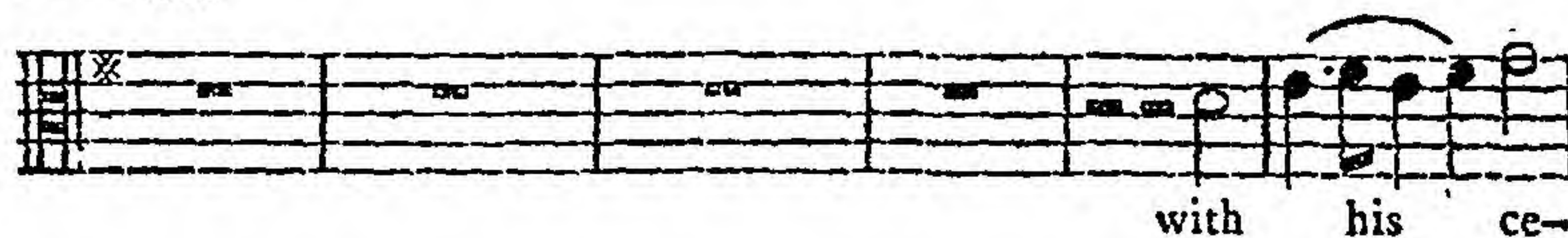
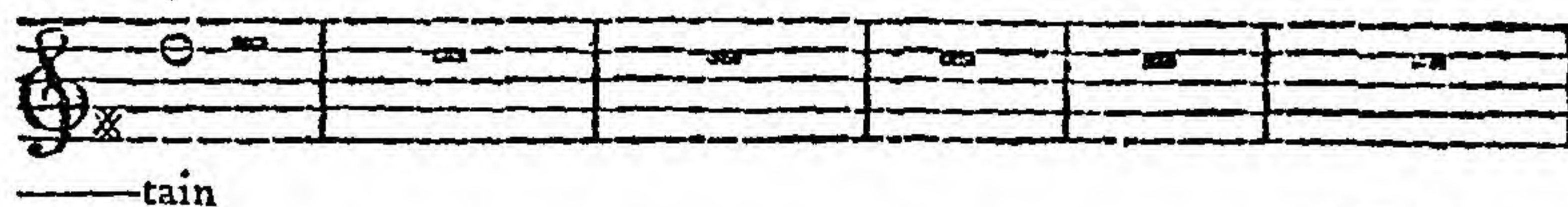
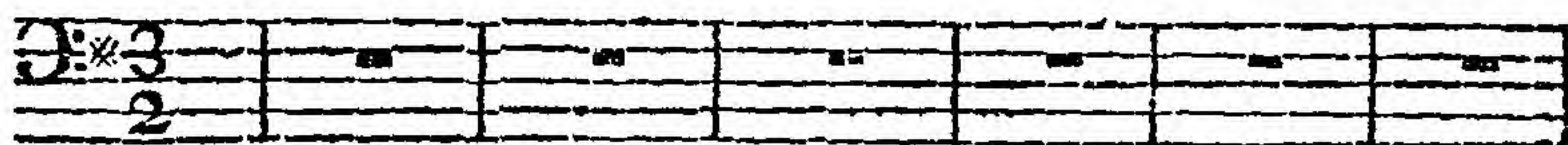
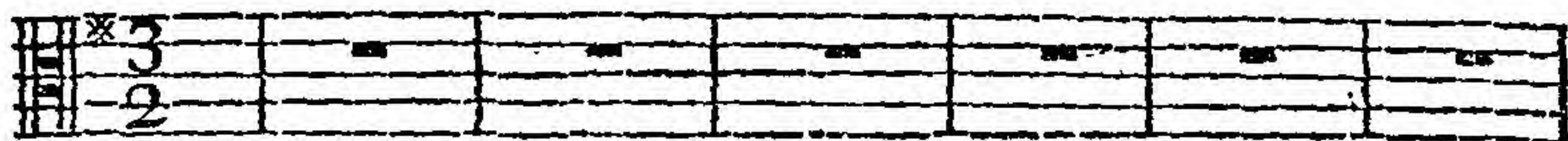
10 Thou. Lord, when I resign my breath, my soul from hell shalt free:
Nor let thy holy one in death. the least corruption see.

11 Thou shalt the paths of life display, that to thy presence lead,
Where pleasures dwell without alloy, and joys that never fade.

Bere

Bere Tune. PSALM XXIV, Verses 7, 8, 9, 10.

For ASCENSION-DAY, or the SUNDAY after.



8 Who is the King of Glory? who? The Lord for Strength renown'd,
In battle mighty, o'er his foes, eternal Victor crown'd.

Continued.

Continued.



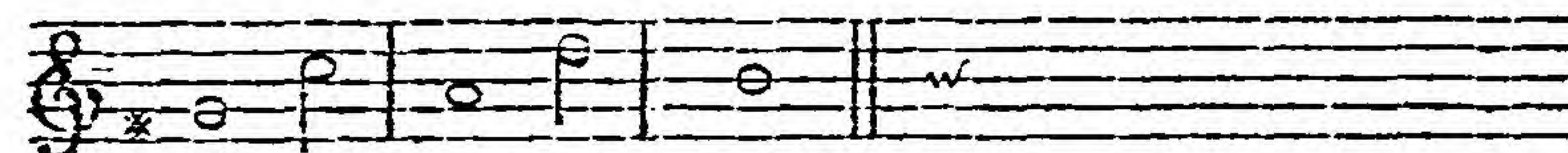
the King of Glo—ry; see he comes with



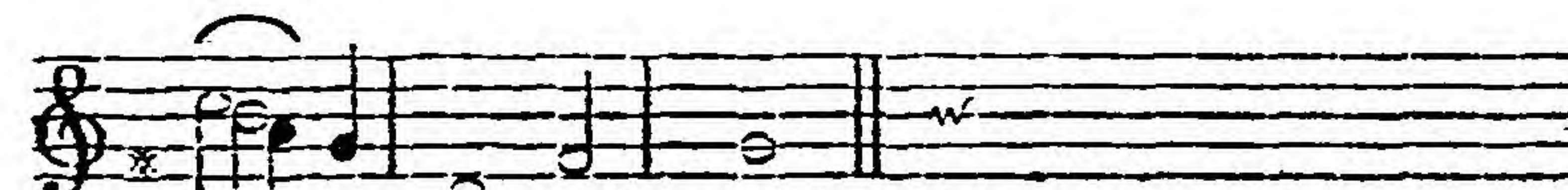
—lef-tial train!



the King of Glo—ry; see he comes with



his ce—lef-tial train!



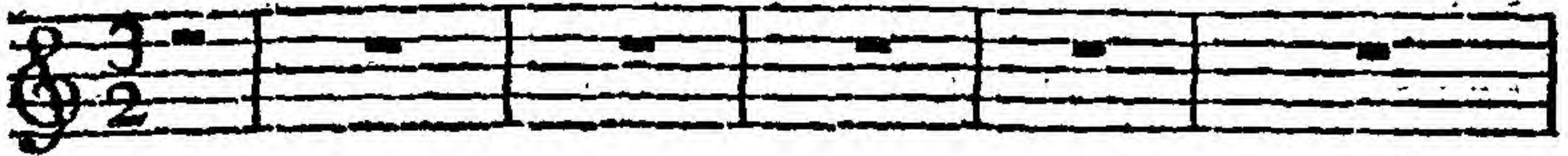
his ce—lef-tial train!



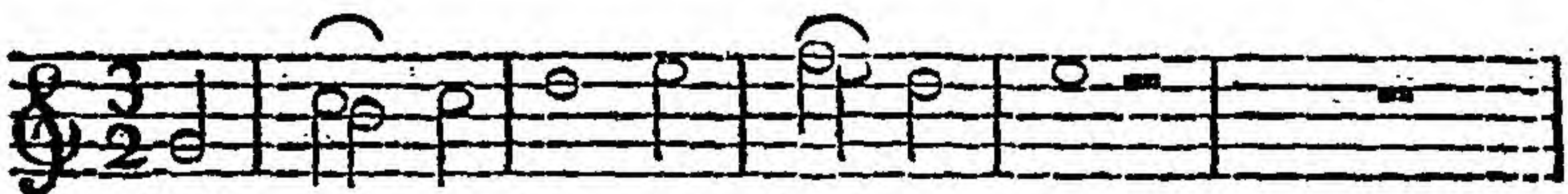
- 9 Erect your heads, eternal gates, unfold in state, to entertain
The King of Glory; see he comes with all his shining train!
10 Who is the King of Glory? who? The Lord of Hosts renown'd:
Of glory he alone is king, who is with glory crown'd.

Litches

Litchet Tune. PSALM CIV, Verses 1, 2, 3, 4.
For WHITSUNDAY.



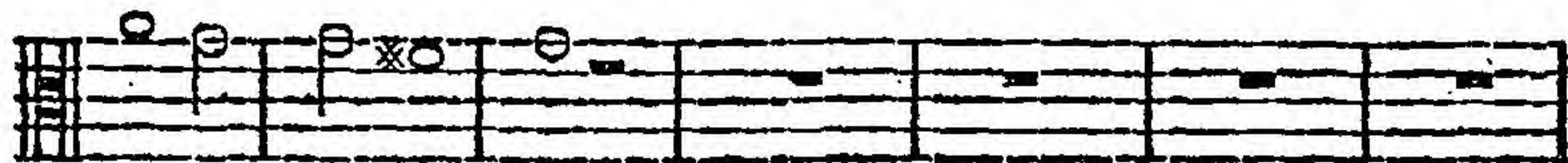
pos—sel—fest



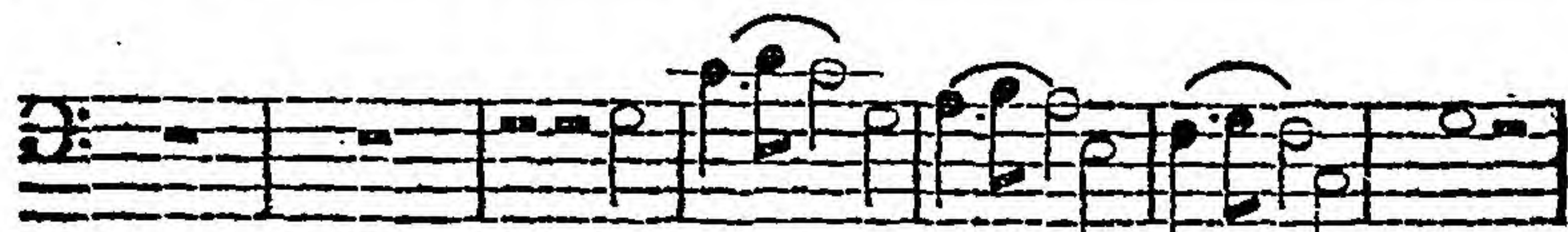
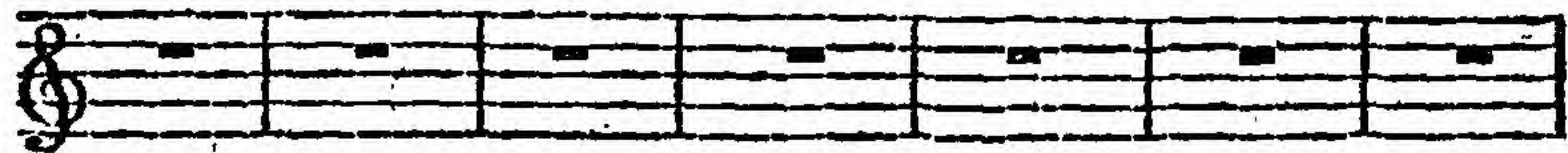
Bless God, my soul; thou, Lord, a—lone



e—



em—pire with—out bounds;



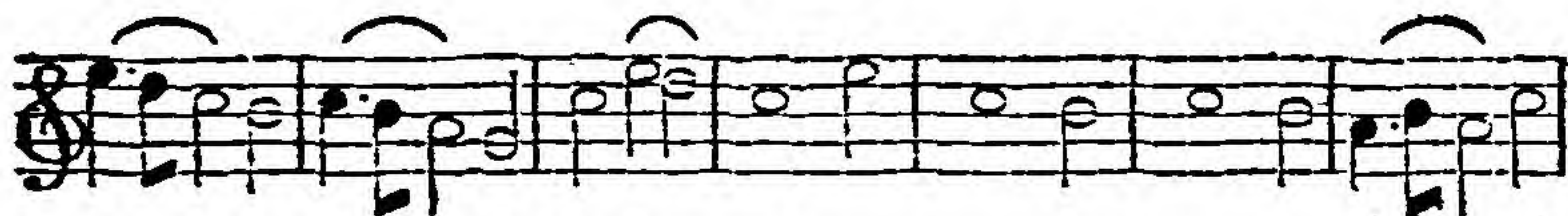
with hon—our thou art crown'd, thy throne

2 With light thou dost thyself enrobe, and glory for a garment take:
Heav'n's curtains stretch beyond the globe, thy canopy of state to make.

F

Continued.

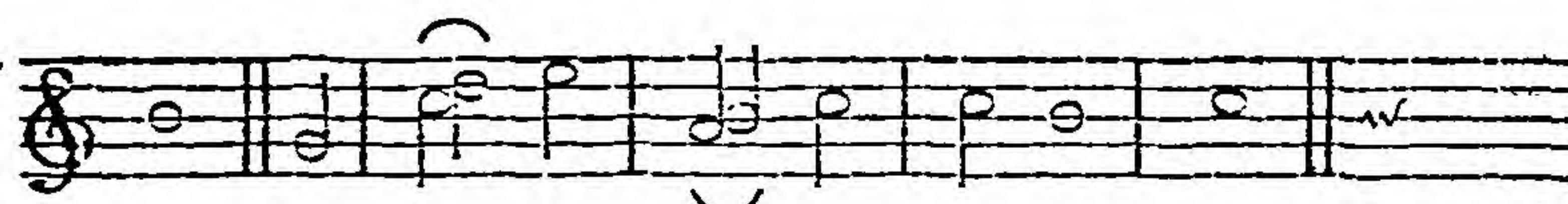
Continued.



—ter-nal ma—jesty furrounds,



with hon-our thou art crown'd, thy



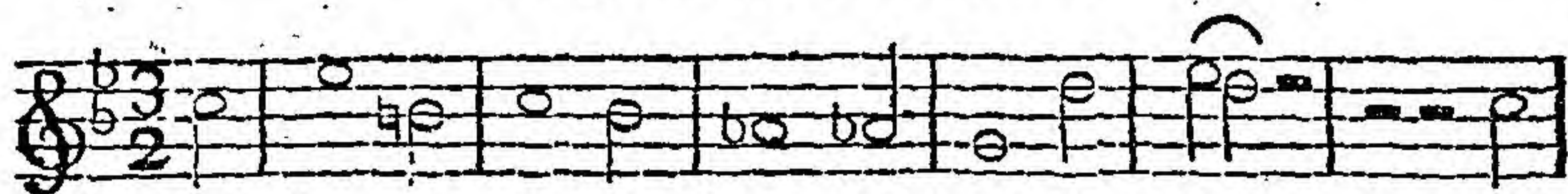
throne e—ter—nal ma—jesty. fur—rounds.



- 3 God builds on liquid air, and forms his palace-chambers in the skies:
The clouds his chariots are, and storm the swift-wing'd steeds with which he flies.
- 4 As bright as flame, as swift as wind, his ministers heav'n's palace fill,
To have their sundry tasks assign'd; all proud to serve their Sovereign's will.

Poole

Poole Tune. PSALM XVIII, Verses 15, 16, 17, 18.
For the Twenty-ninth of *May*, being the happy Restoration of
King Charles the Second.



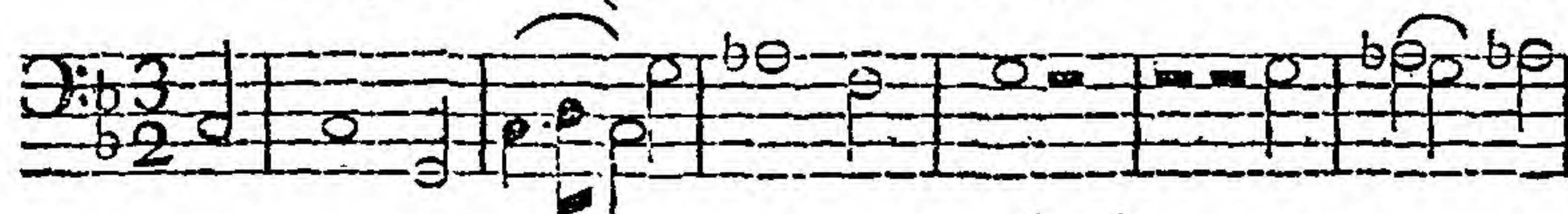
The deep its se-cret stores disclos'd, the world's foun-



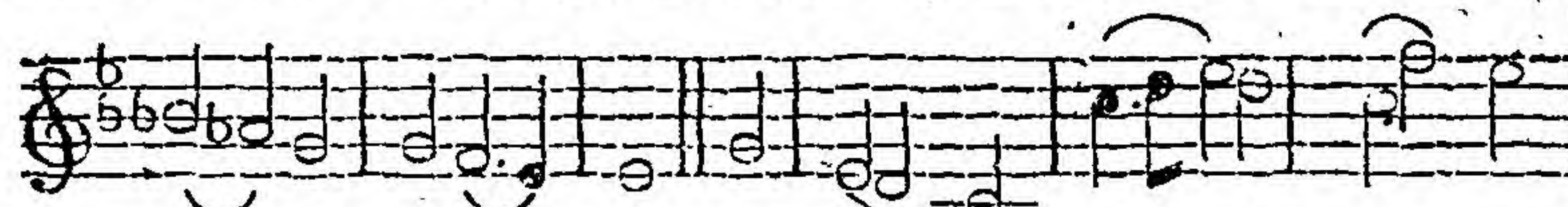
the world's



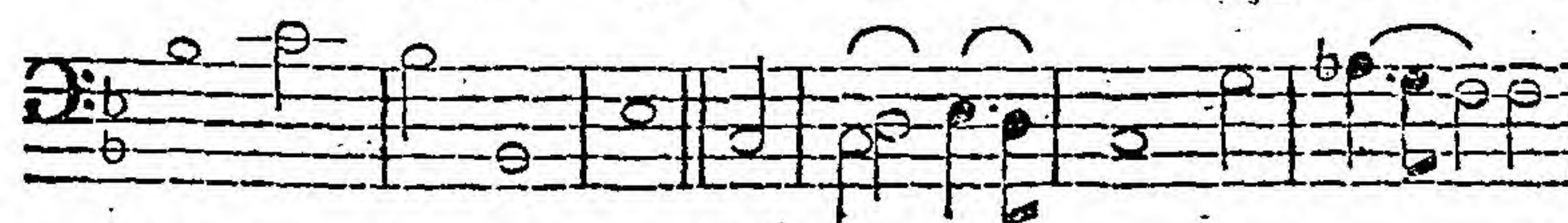
The deep its se-cret stores dis-clos'd, the world's foun-



—da—tions na—ked lay, by his a—ven—ging wrath ex—

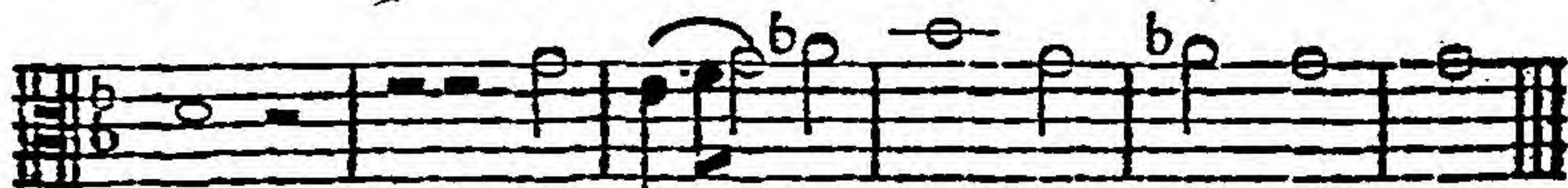


—da—tions na—ked lay, by his a—ven—ging wrath ex—



16 The Lord did on my side engage, from heav'n (his throne) my cause upheld,
And snatch'd me from the furious rage of threat'ning waves that proudly swell'd
17 God his resistless pow'r employ'd my strongest foes attempts to break,
Who else with ease had soon destroy'd the weak defence that I could make.

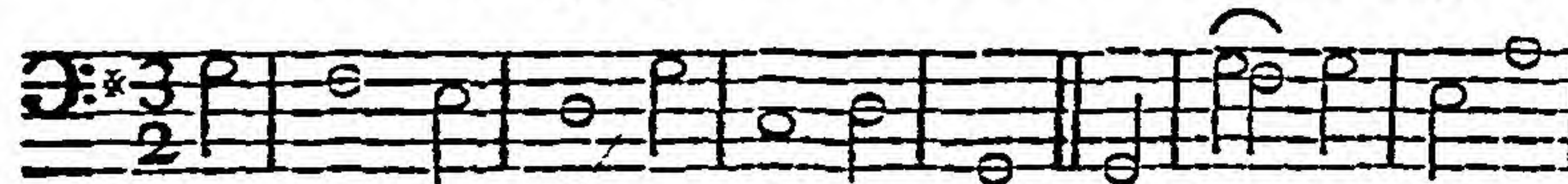
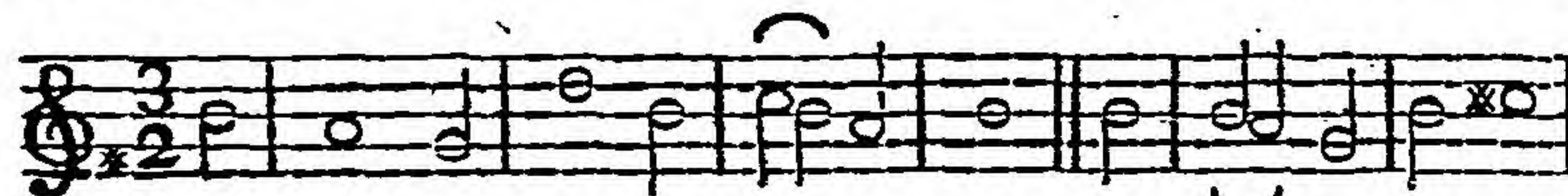
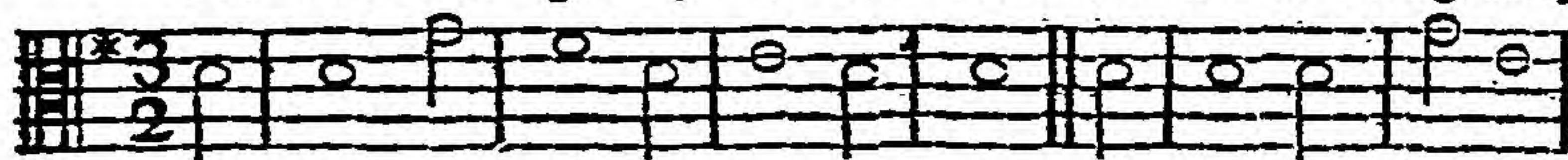
Continued.



18 Their subtle rage had near prevail'd, when I distress'd and friendless lay,
But still, when other succours fail'd, God was my firm support and stay.

Gorden Tune. PSALM CII, Verse 15 to 23.

For the Use of the People of *Blandford*, on the Fourth of *June*,
being the Day that the Town was destroyed by Fire.



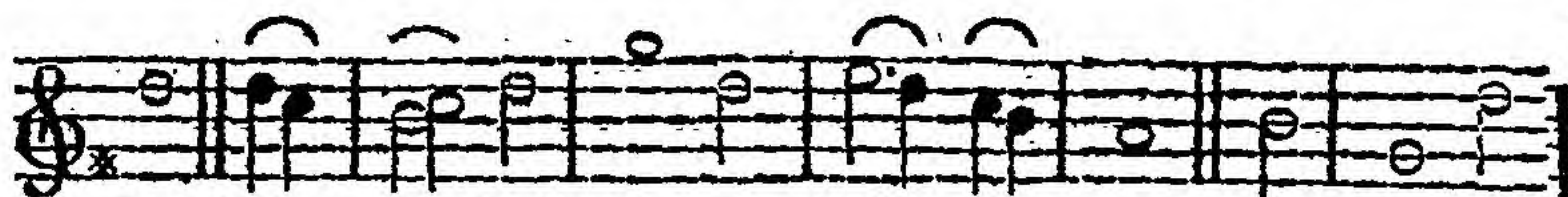
17 When he regards the poor's request, nor flights their earnest pray'r,
13 Our sons, for thts recorded grace, shall his just praise declare.

Continued.

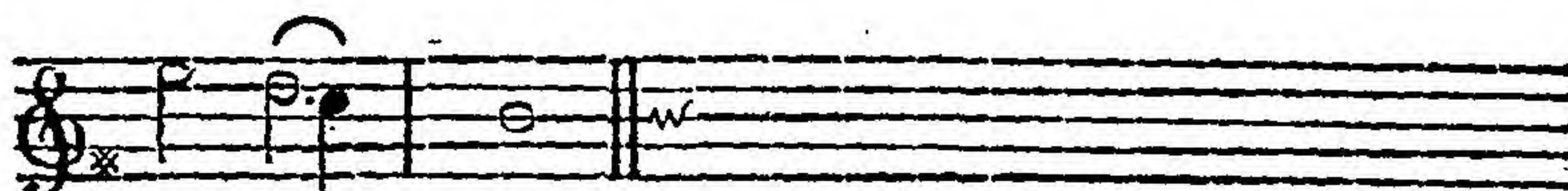
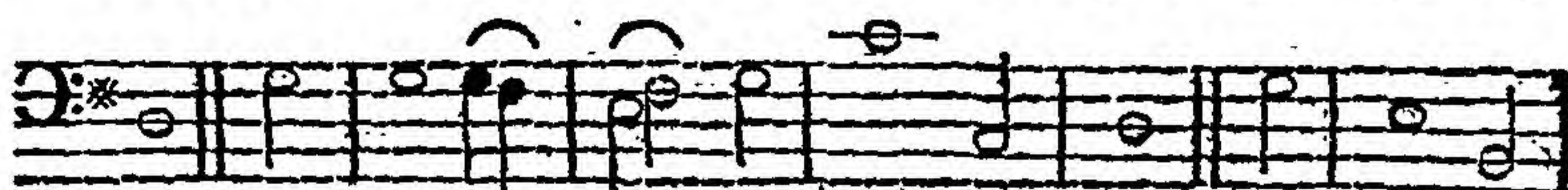
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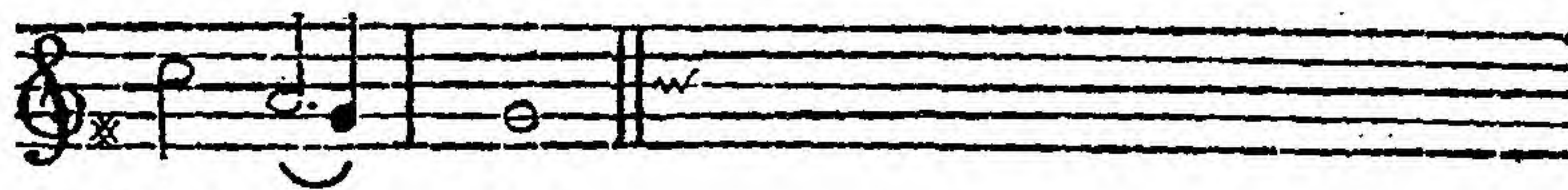
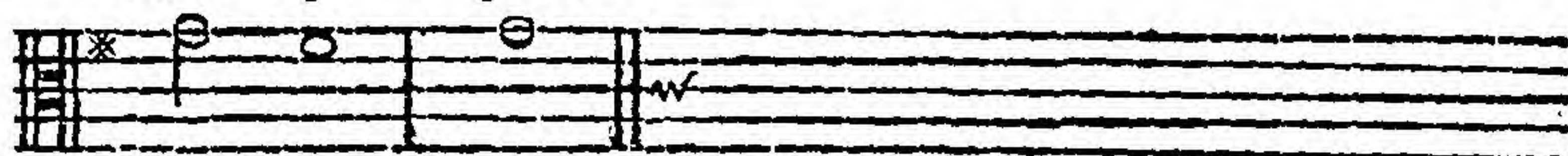
fear; When he shall Si-on build a—gain, and in full



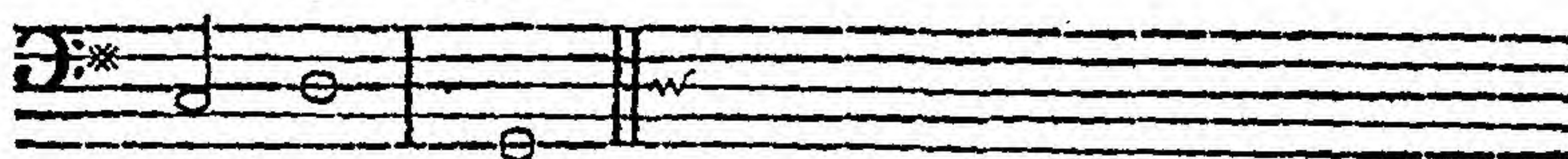
fear; When he shall Si-on build a—gain, and in full



State ap—pear.



State ap—pear.



- 19 For God from his abode on high, his gracious beams display'd;
 The Lord from heav'n, his lofty throne, has all the earth survey'd,
 20 He listen'd to the captives moans, he heard their mournful cry;
 And freed, by his resistless pow'r, the wretches doom'd to die.
 21 That they in Sion, where he dwells, might celebrate his fame,
 And through the holy city sing loud praises to his name.
 22 When all the tribes assembling there, their solemn vows address,
 And neighb'ring lands, with glad consent, the lord their God confess.

Sturminster

Sturminster Tune. PSALM VII, Verses 12, 13, 14, 15, 16, 17.

For the FIFTH of NOVEMBER.



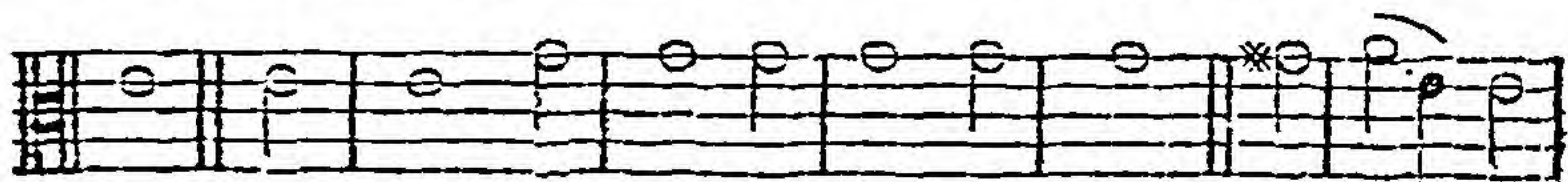
If they per—sist, he whets his sword, his bow stands rea—dy



If they per—sist, he whets his sword, his bow stands rea—dy



bent; ev'n now, with swift de—struc—tion wing'd, his point—ed



bent; ev'n now, with swift de—struc—tion wing'd, his point—ed



14 The plots are fruitless which my foe, unjustly did conceive;

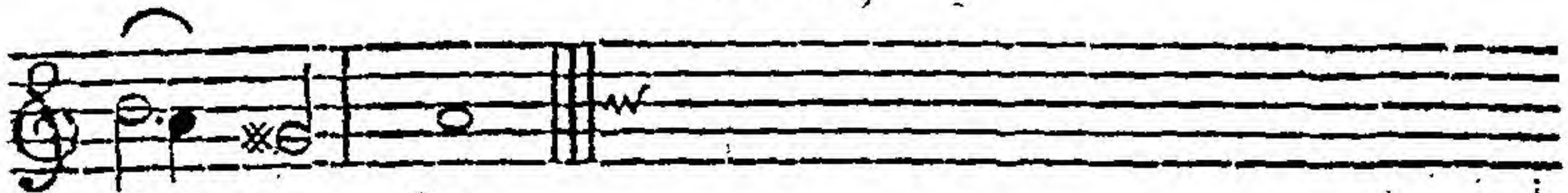
15 The pit he digg'd for me has prov'd, his own untimely grave.

16 On his own head his Spite returns, whilst I from harm am free;

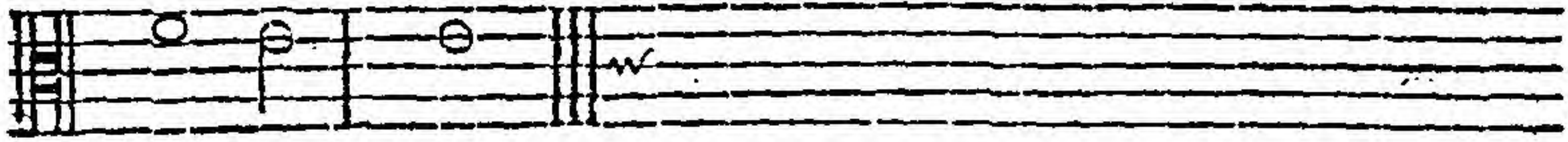
On him the violence is fall'n, which he design'd for me.

Continued.

Continued.



Shafts are sent.

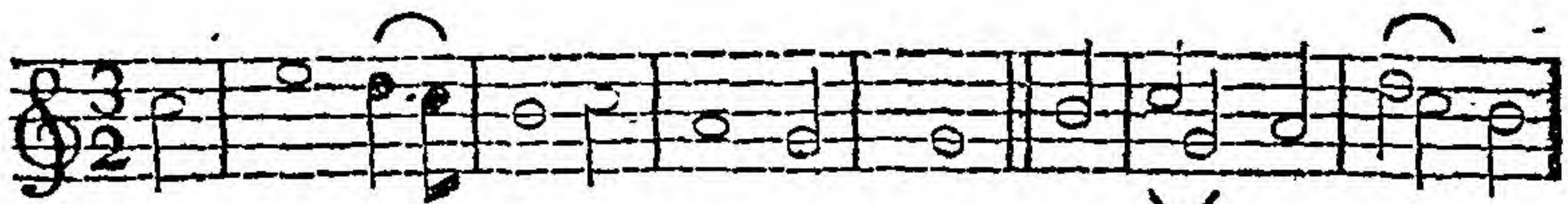


Shafts are sent.

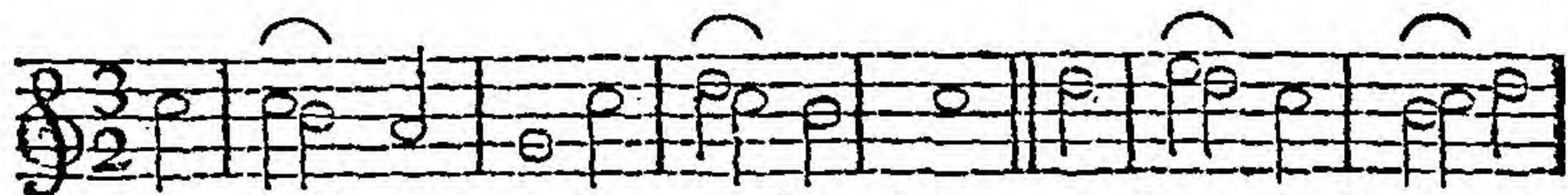
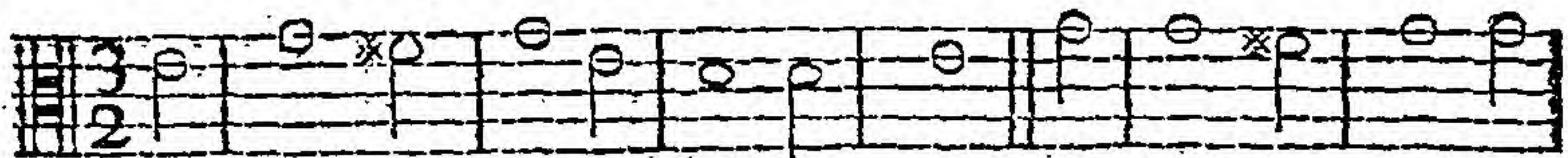


17 Therefore will I the righteous ways of Providence proclaim :
I'll sing the praise of God most high, and celebrate his name.

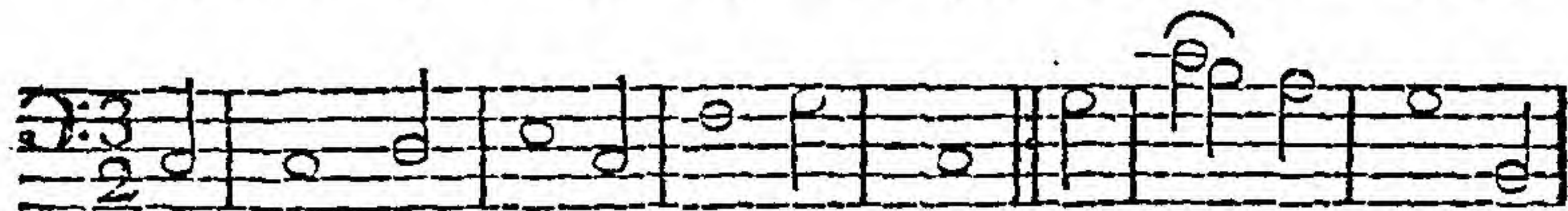
Wareham Tune. PSALM XXXVI, Verses 5, 6, 7, 8, 9, 10.
For the HOLY SACRAMENT.



But, Lord, thy mercy, my sure hope, a—bove the heav'n-ly



But, Lord, thy mercy, my sure hope, a—bove the heav'n-ly



6 Thy justice like the hills remains, unfathom'd depths thy judgments are;
Thy providence the world sustains, the whole creation is thy care.

7 Since of thy goodness all partake, with what assurance should the just
Thy shelt'ring wings their refuge make, and saints to thy protection trust!

Continued.

Continued.



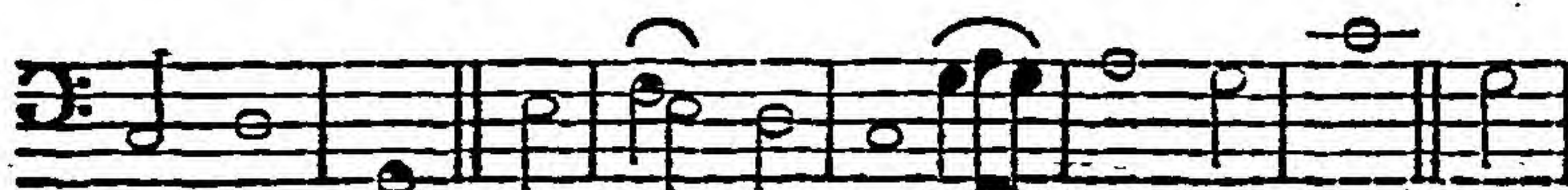
Orb af—cends; thy fa—cred truth's un—mea-sur'd scope, be—



thy fa—cred truth's un—mea-sur'd scope, be—



Orb af—cends;



—yond the spread—ing sky ex—tends.



—yond the spread—ing sky ex—tends.



- 8 Such guests shall to thy courts be led, to banquet on thy love's repast,
 And drink, as from a fountain's head, of joys that shall for ever last.
 9 With thee the springs of life remain; thy presence is eternal day,
 10 O! let thy saints thy favour gain, to upright hearts thy truth display.

Winterbourne

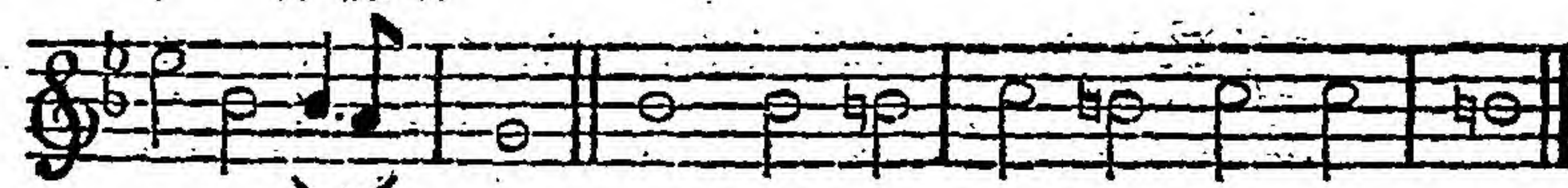
*Winterbourne Tune. Man that is born of a Woman: Or Part
of the Burial Service, paraphrased by Mr. Price.*



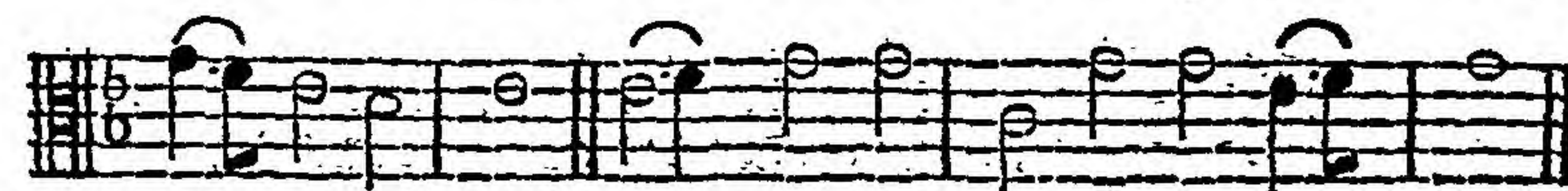
How short, how nar-row is the span! How few the years



How short, how nar-row is the span! How few the years



allow'd to man! And ev'n in those few years he feels,



allow'd to man! And ev'n in those few years he feels,



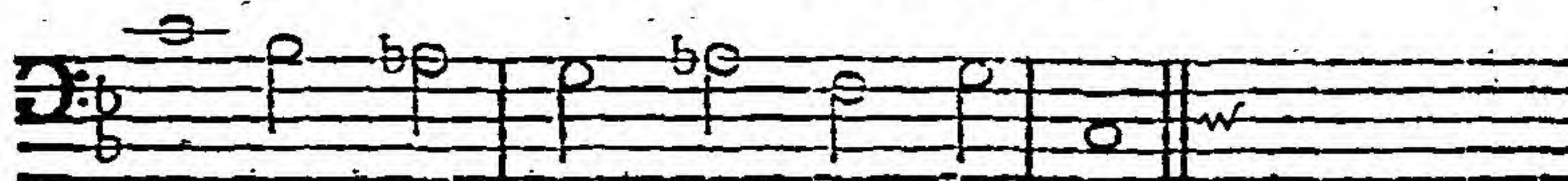
Continued.



and groans be—neath a thou—sand ills.



and groans be—neath a thou—sand ills.



2 As springs the flow'r in some gay mead,
Then sudden hangs its drooping head;
So does our boasted strength decay,
And like the shadow fly away.

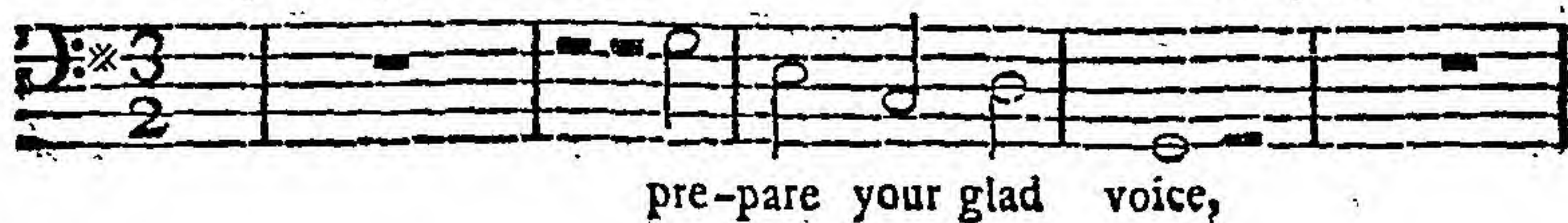
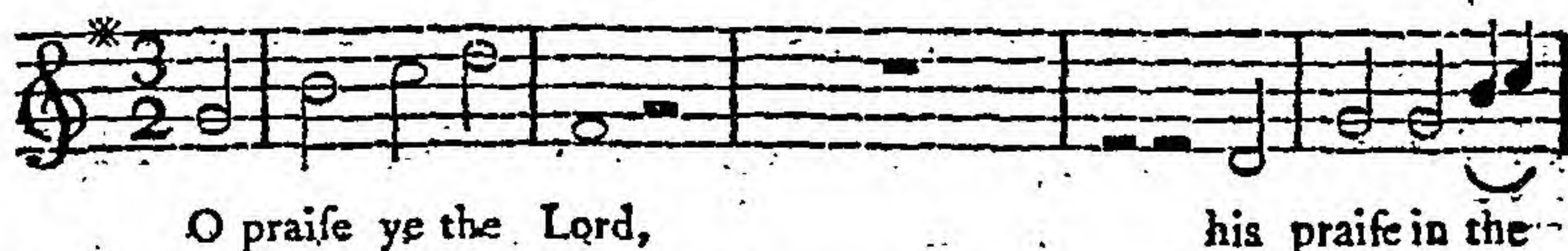
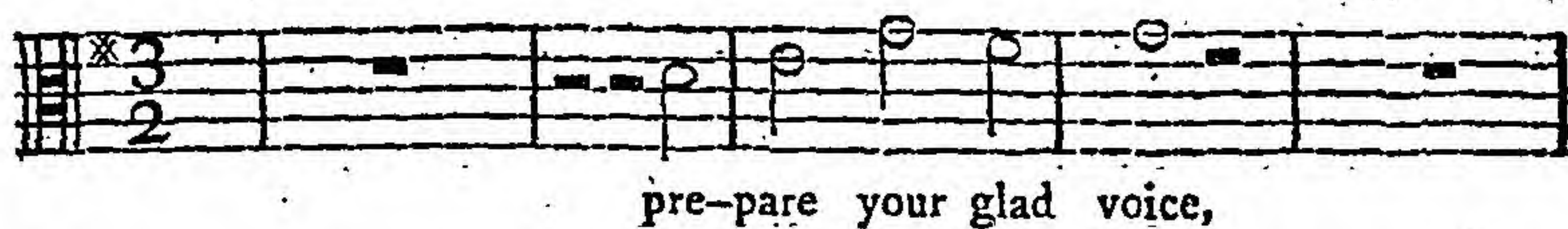
3 For ev'ry moment that we breathe,
'Tis hast'ning to the gates of death;
And who can needful help afford,
In that sad hour, but thou, O Lord.

4 Conscious of guilt, to thee we cry,
And raise the hand, and lift the eye:
Yet sure our sins may justly move,
Thine anger, rather than thy love.

5 But, O most holy! most ador'd!
Superior King, Almighty Lord,
Have mercy when we yield our breath,
Nor doom us to eternal death.

6 The secrets of our hearts are known,
To thee, O God, and thee alone;
Be gracious then, and let us find,
Thee ever good, and ever kind.

Spetisbury Tune. PSALM CXLIX, Or CIV, Old Version.



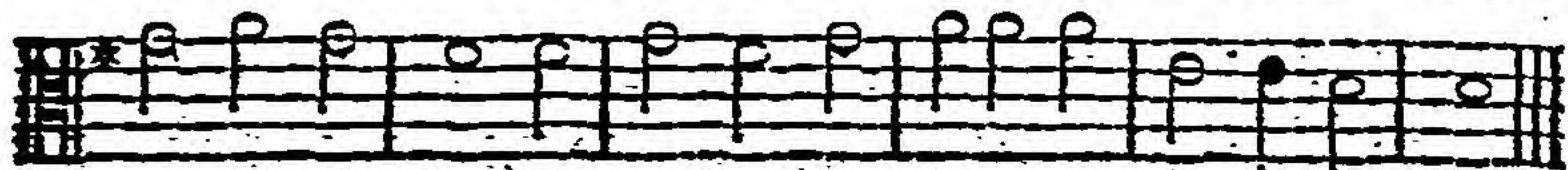
CHORUS.



Continued.



Hr'-el rejoice, and children of Si-on be glad in their king.



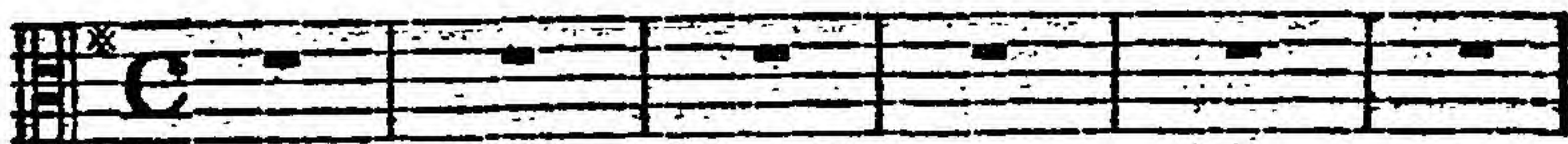
ANTHEMS.

A N T H E M S.

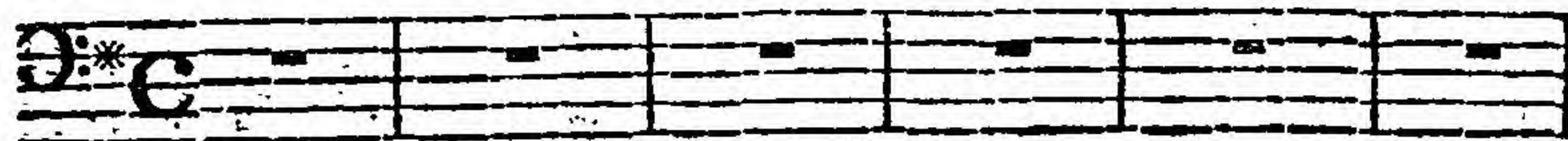
An ANTHEM taken out of the 9th Chapter of Isaiah, Verse 6.
For CHRISTMAS-DAY.



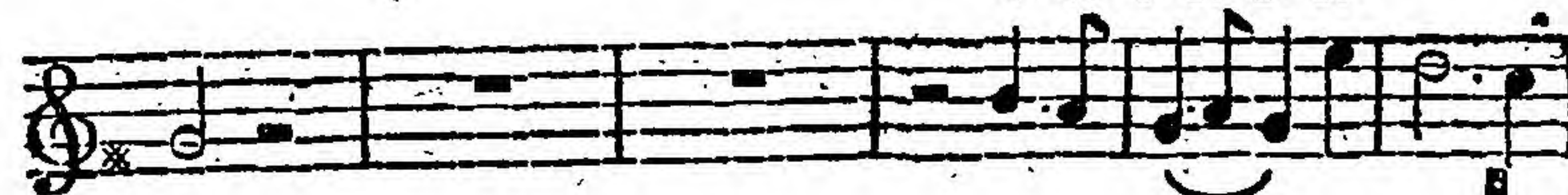
un—to us a son is



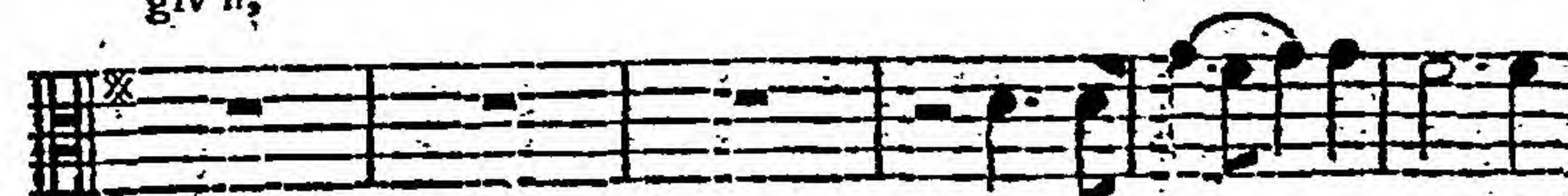
Un—to us a child is born,



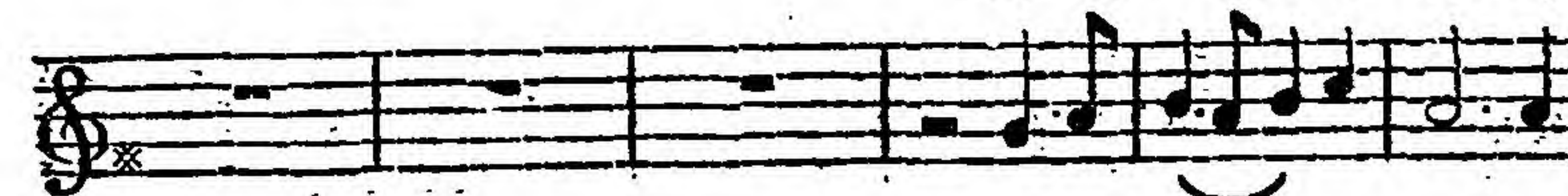
CHORUS.



giv'n,



un—to us a son is



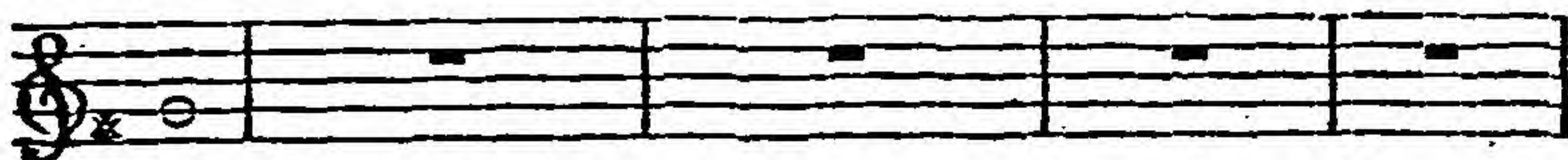
un—to us a child is born,

Continued.

Continued.



giv'n, and the go—vern—ment shall be up——on his shoulder;



and the go—vern—ment shall be up——on his shoulder;

C H O R U S.



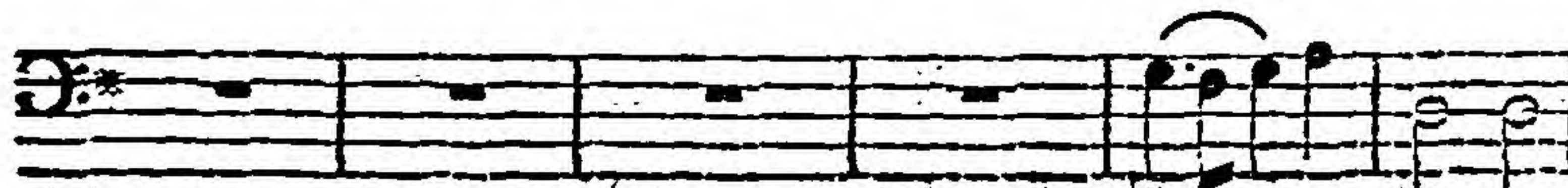
Hal—le—lu—jab,



Hal—le—lu—jab.



Hal—le—lu—jab,



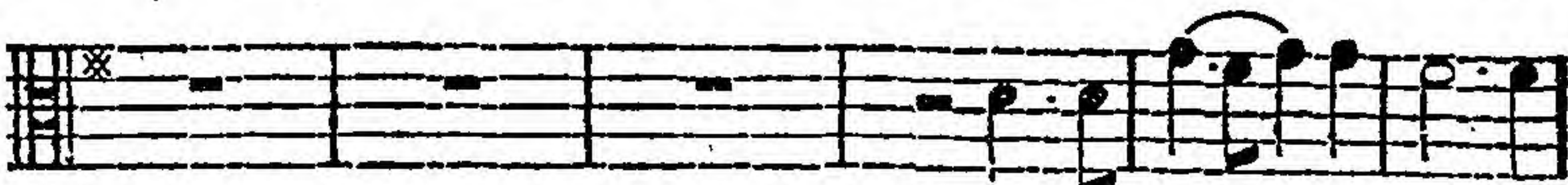
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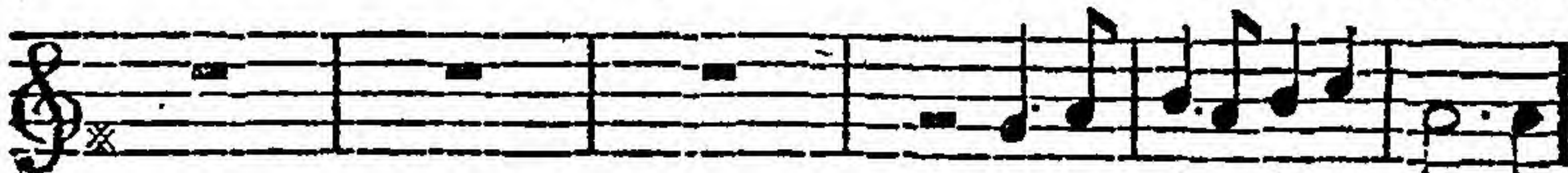
CHORUS.



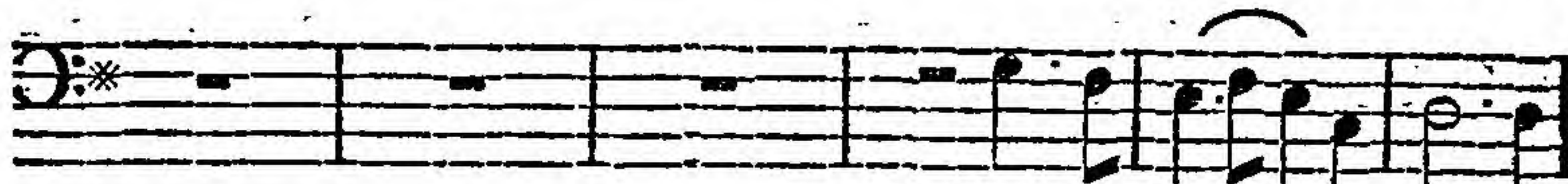
Un—to us, a child is born, un—to us a son is



un—to us a son is



un—to us a son is



un—to us a son is



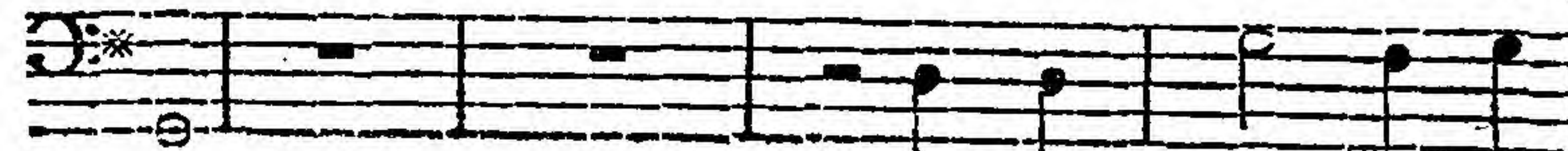
giv'n, and his name shall be call—ed Wonder—ful,



giv'n, and his name shall be call—ed, shall be



giv'n, and his name shall be call—ed Wonder—ful, shall be



giv'n, and his name shall be

Continued.

Continued.



coun—fellow,

Verse, Counter and Bass.

call—ed Won—der—ful,

the mighty, mighty, mighty,



call—ed Won—der—ful,



call—ed Wonder—ful,

the mighty, mighty, mighty,

C H O R U S.



God, the e-ver-last-ing Fa-ther, the e-ver-last-ing Fa-ther, the



God,

Continued.

Continued.



e-ver-last-ing Fa-ther, the Prince of Peace.



Hal--le--lu--jah.



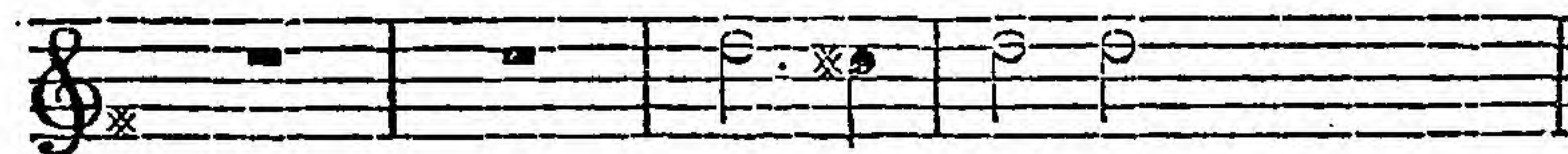
CHORUS.



Hal--le--lu--jah.



Hal--le--lu--jah.



H

Continued.

Continued.

Verse, Counter and Bass.

Of the increase of his go-vern-ment, his go-vern-ment, his



Of the in-crease of his go-vern-ment and peace, of his



go-vern-ment and peace, there shall be no end.



go-vern-ment and peace, there shall be no end.

Verse, Tenor, and Bass.

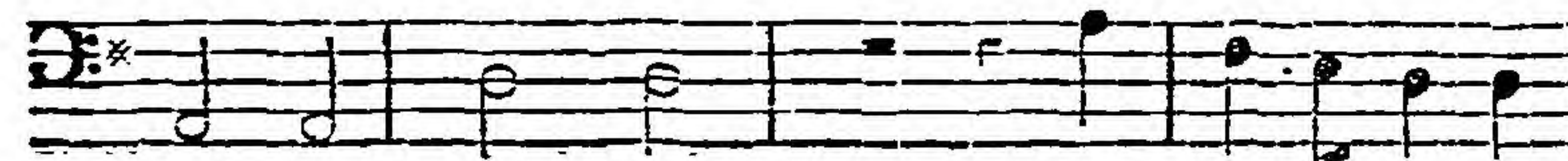
Up-on the throne of Da-vid, the throne of David, and up-



Up--on the throne, the throne of Da-vid, and up-



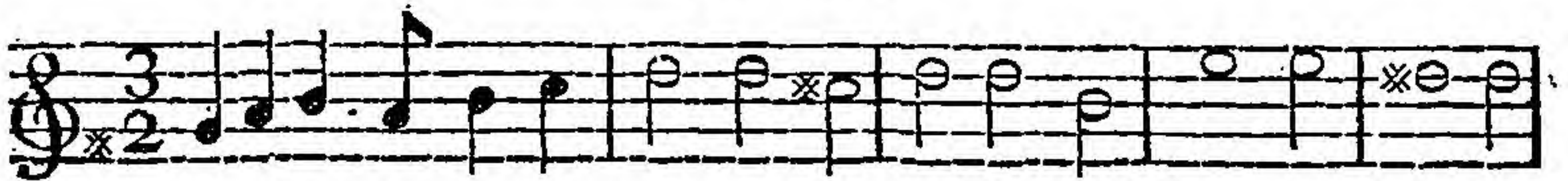
on his king-dom to or-der it, and



to or-der it, and

Continued.

Continued.



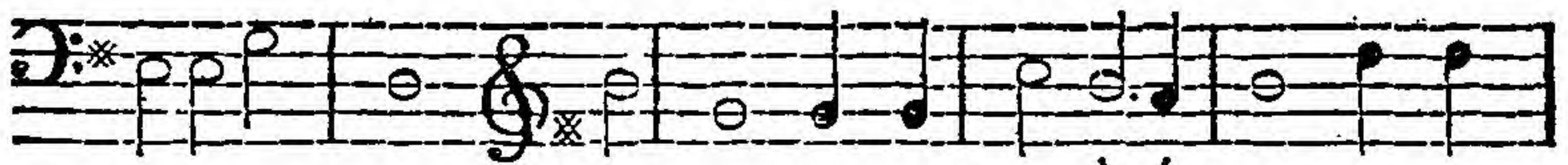
to es-ta-blish it with judgment and justice, from henceforth, ev'n for



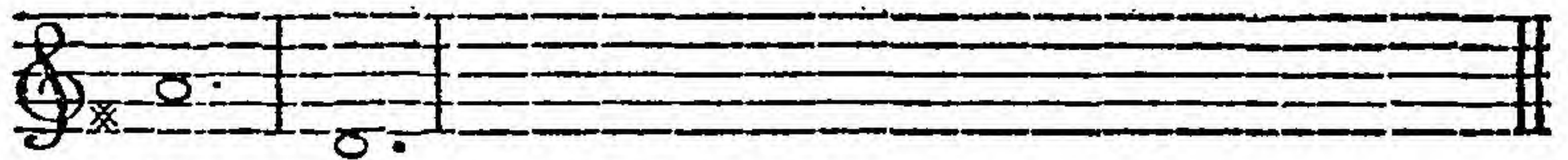
Verse, Tenor and Treble.



e-ver; the zeal of the Lord of Hosts will per—



the zeal, the zeal of the Lord of Hosts will per—



—form this.



Continued.

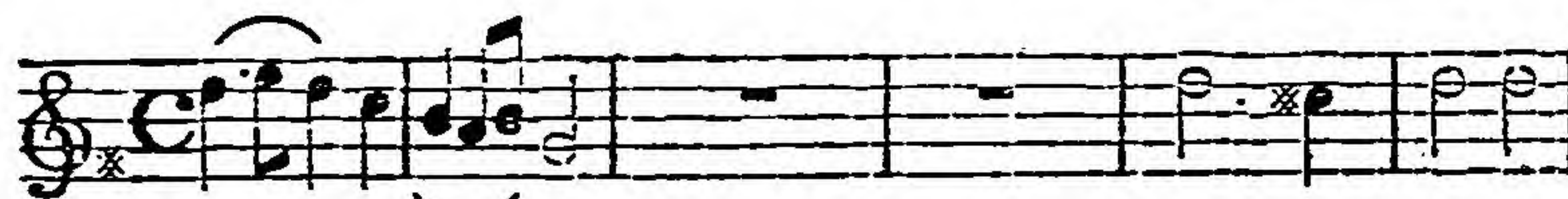
C H O R U S.



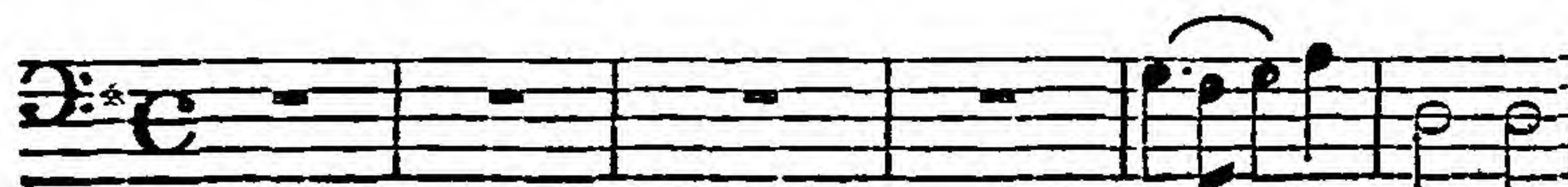
Hal—le—lu—jab,



Hal—le—lu—jab.



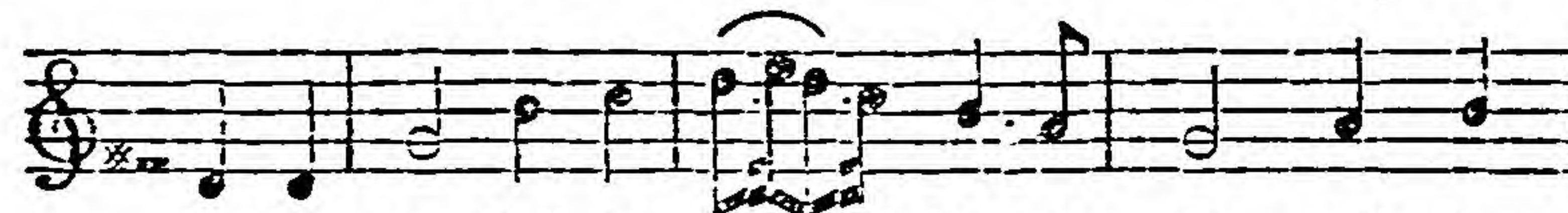
Hal—le—lu—jab,



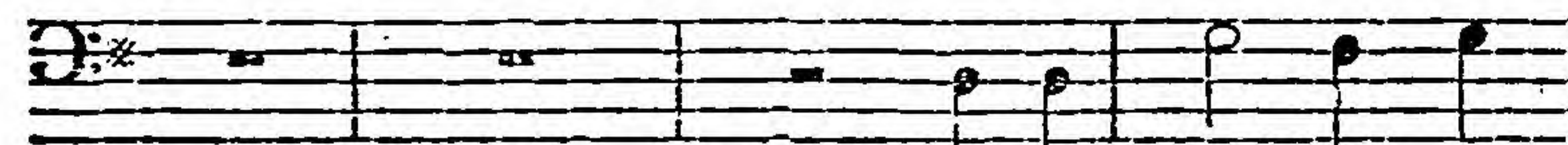
And his name shall be call—ed Won—der—ful,



And his name shall be call—ed, shall be



And his name shall be call—ed Won—der—ful, shall be



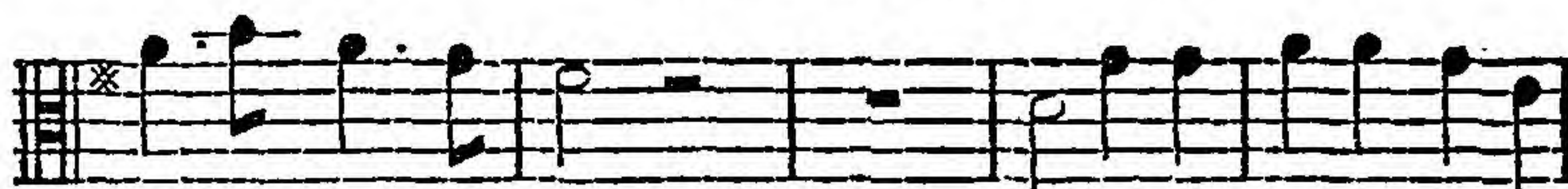
And his name shall be

Continued.

Continued.



coun—fel-lor,



call--ed Won--der--ful,

the mighty, mighty, mighty



call--ed Won-der-ful,



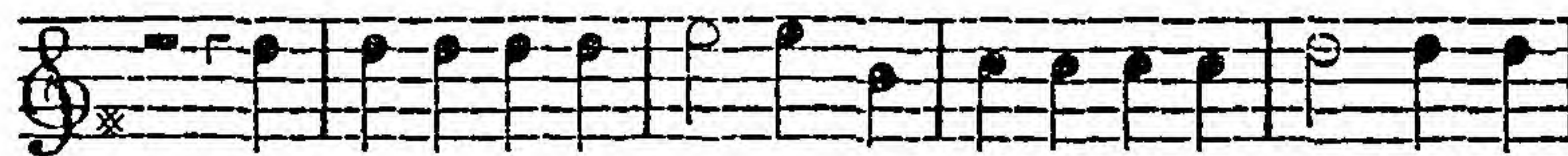
call--ed Won-der-ful,

the mighty, mighty, mighty

CHORUS.



God, the e-ver-last-ing Fa-ther, the e-ver-last-ing Fa-ther, the



God,

Continued.

Continued.



Continued.

Cantus.

C H O R U S.

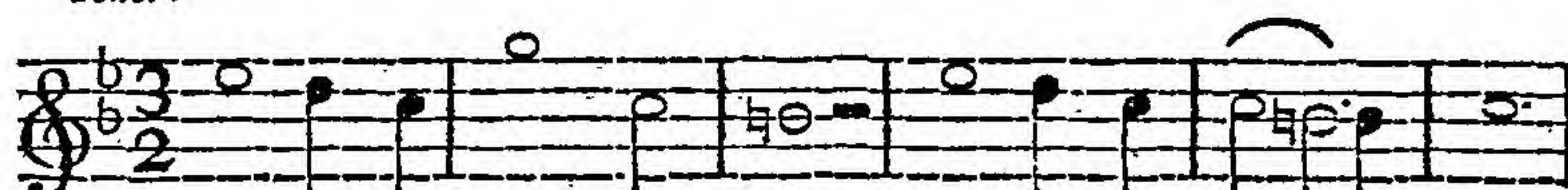


Medius.



How are the migh—ty fall'n! How are the migh—ty fall'n!

Tenor.



Bassus.



Verse, Bassus.

Slow.

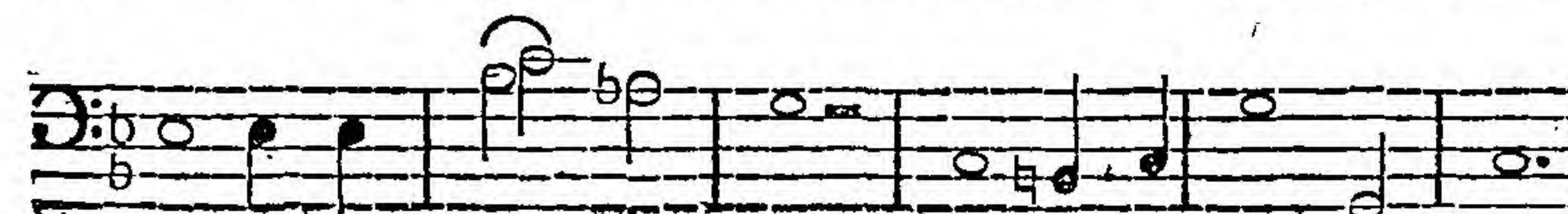


The beau—ty of Is—r'el is slain up—on thy high pla—ces.

C H O R U S, *soft.*



How are the migh—ty fall'n! How are the migh—ty fall'n!

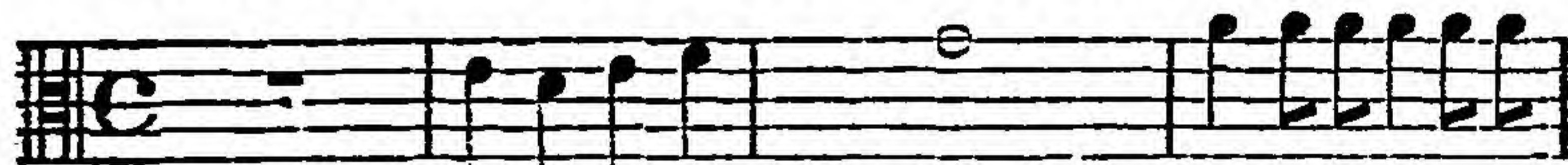


Continued.

Continued.



Tell it not in Gath, pub-lish it not in the free—



Tell it not in Gath, publish it not in the



Tell it not in Gath, publish it not in the free—



Tell it not in Gath, publish it not in the



ts of Af-ke-lon,



free—ts of Af-ke-lon,



ts of Af-ke-lon,



free—ts of Af-ke-lon,

Continued.

Continued.

Verse, Tenor.



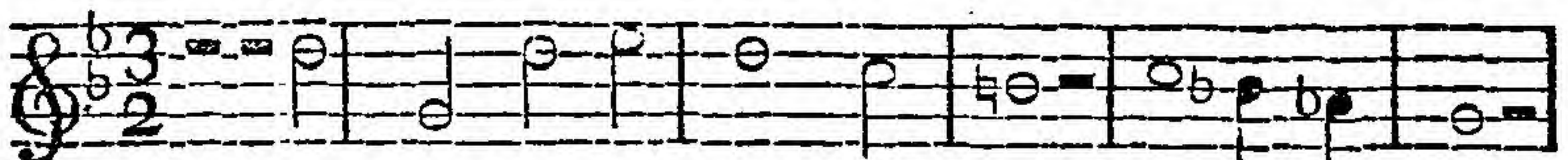
left the daugh-ters of the Phi—lif-tines re—joi—ce,

Verse, Basses.



left the daugh-ters of the un-cir-cum-ci-fed tri—umph.

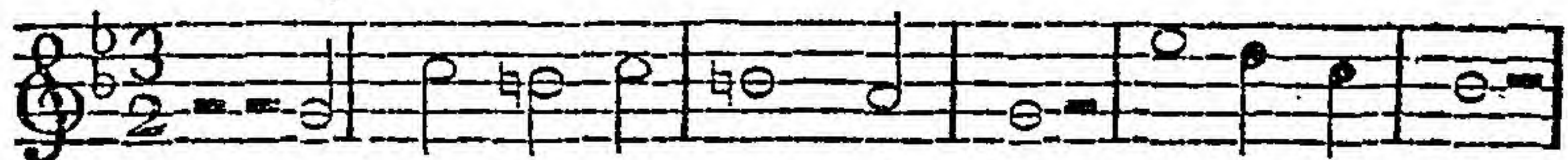
C H O R U S, *slow.*



Ye daugh-ters of Is—r'el weep, weep o—ver Saul,



Ye daugh-ters of Is—r'el weep, we—ep,



Ye daugh-ters of Is—r'el weep, weep o—ver Saul,



Ye daugh-ters of Is—r'el weep, we—ep,

I

Continued.

Continued.

a little faster.

we—ep,



weep o-ver Saul, who cloathed you in scar-let, who cloath-ed you in



we—ep,



weep o-ver Saul,

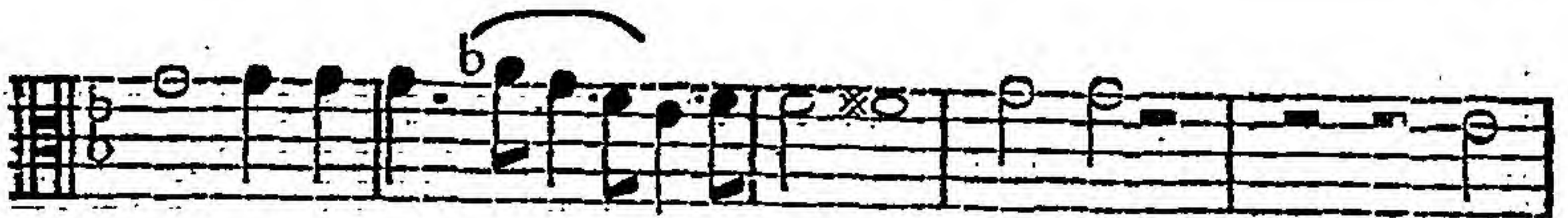
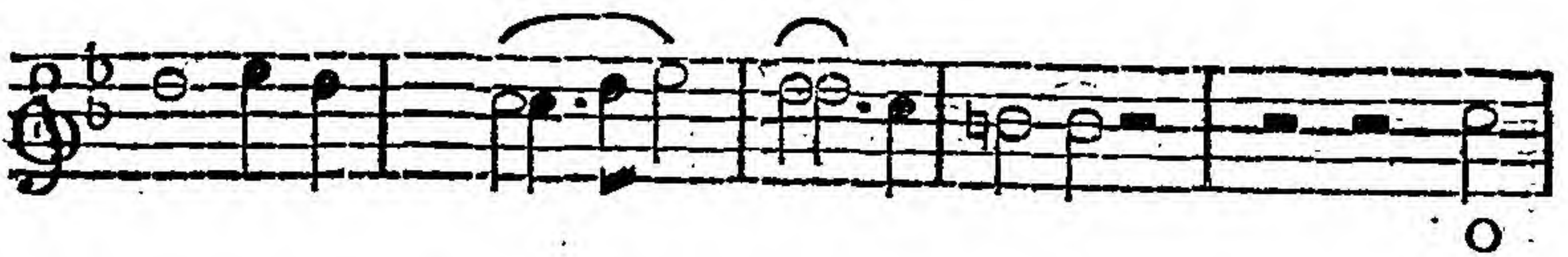
Soft.

scar-let, with o-ther de-lights. How are the migh-ty



Continued.

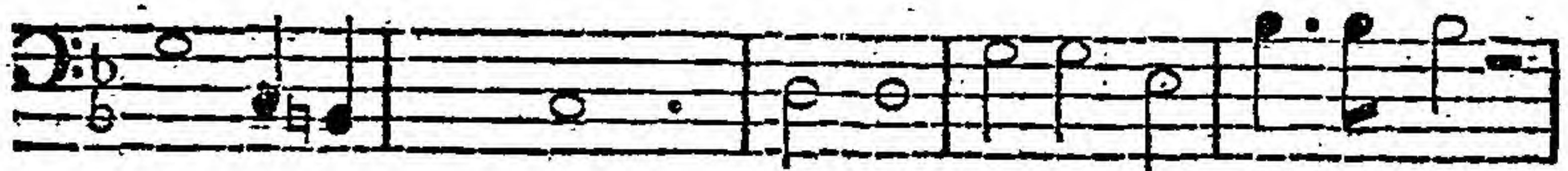
Continued.



fall'n in the mi——dst of the bat-tle!



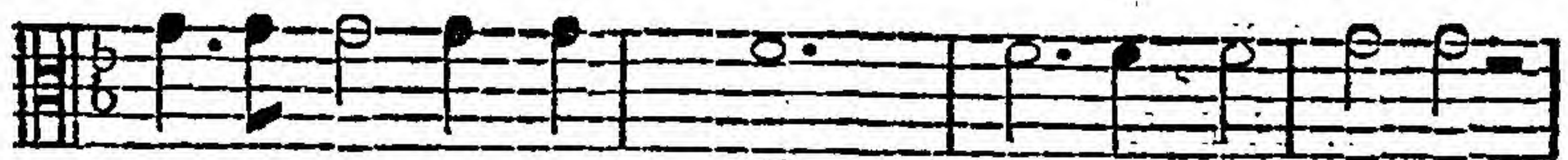
O Jo--na-than!



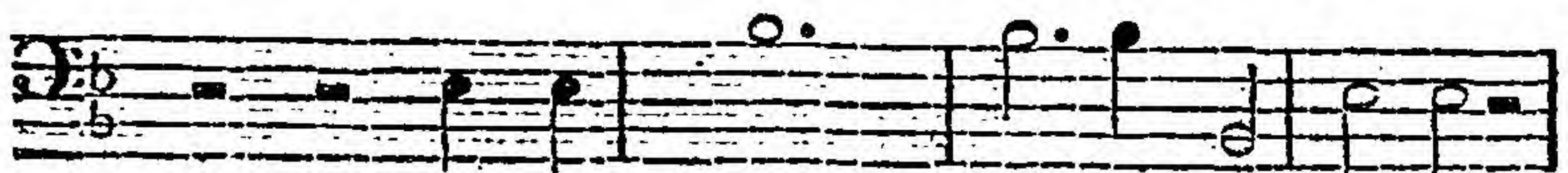
Loud.



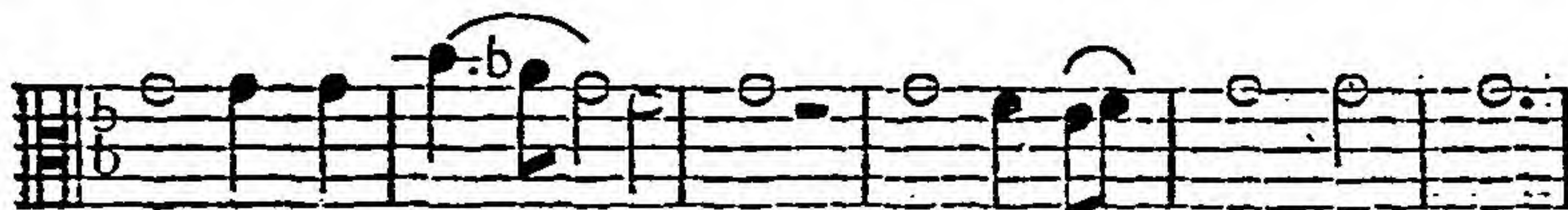
Jo--na-than!



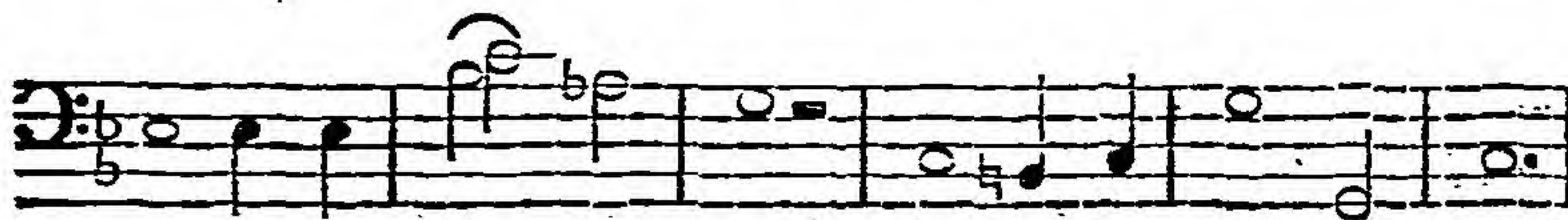
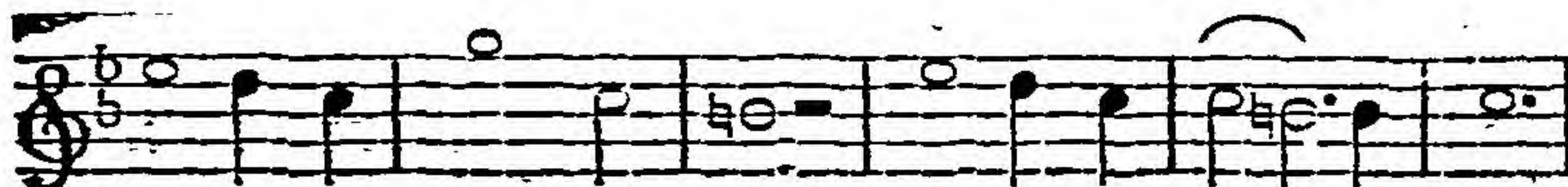
thou wast slain in thine high pla-ces.



Continued.

Soft.

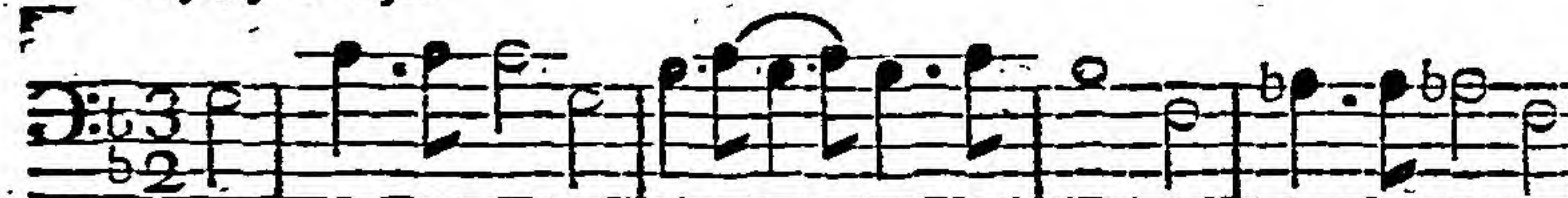
How are the might—ty fall'n! How are the migh—ty fall'n!

*Verse, solo Tenor.*

I am dis—tref—sed for thee, my bro—ther Jo—na—than, ve—ry



plea—sant hast thou been un—to me.

Verse, solo Bass.

Thy love to me was wo—n—der—ful, thy love to me was

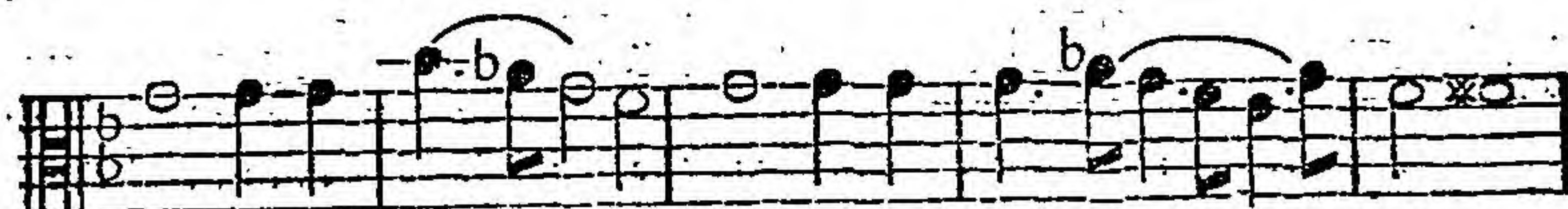


wo—n—der—ful, pas—sing the love of wo—man.

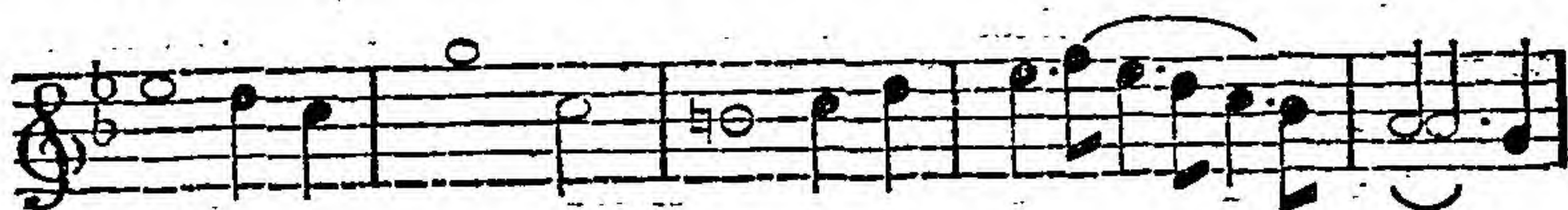
Continued.

Continued.

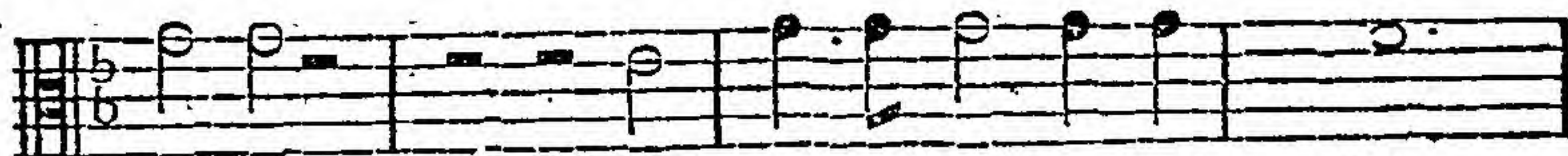
C H O R U S.



How are the migh—ty fall'n in the mi——dst of the



O Jo—na—than!

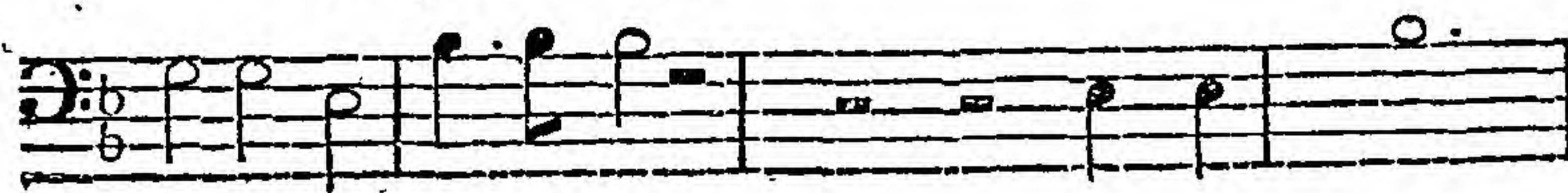


bat—tle!

thou wast slain

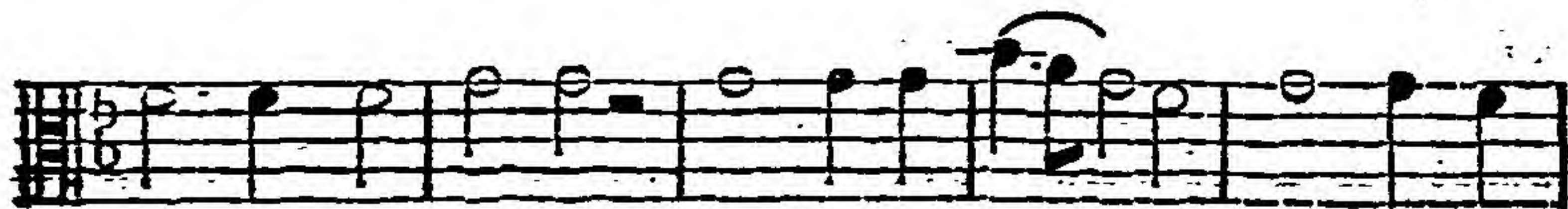
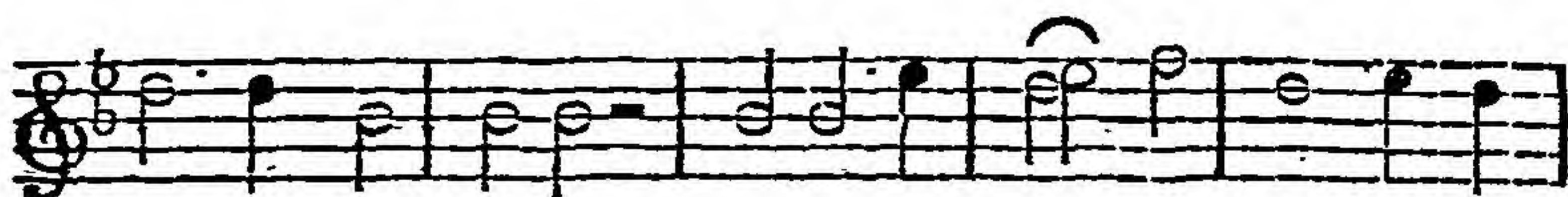


O Jo—na—than!

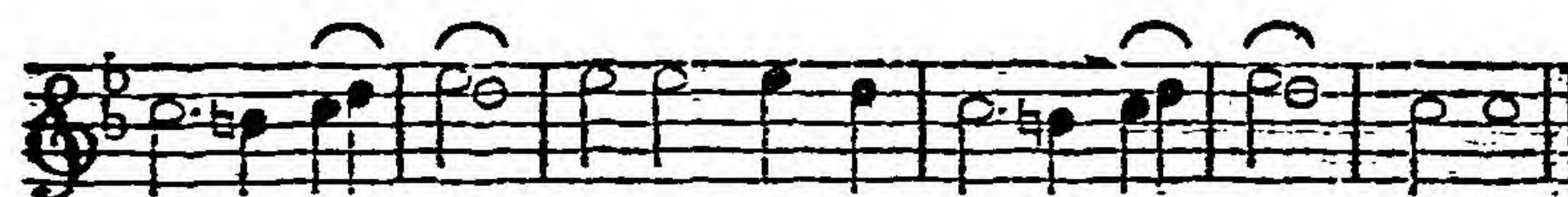


Continued.

Continued.



in thine high pla-ces. How are the migh-ty fall'n, and the



wea-pons of war perish'd! and the weapons of war perish'd!



An ANTHEM taken out of the First Chapter of the Revelations, Verse 10.

For E A S T E R - D A Y.

I heard a great voice,

I heard a great voice, a great voice,

I heard a great voice, a great voice,

I heard a great voice, a great voice, I heard a great voice,

as of a trum—um—pet, a trum—um—pet, a

as of a trum—um—pet, a trum—um—pet, a

as of a trum—um—pet, a trum—um—pet, a

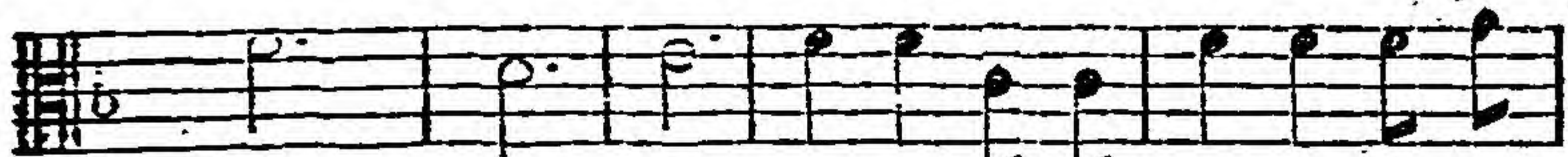
as of a trum—um—pet, a trum—um—pet, a

Continued.

Continued.



tr—um—pet, say-ing, I am Al-pha and O—



um—pet, say-ing, I am Al-pha and O—



um—pet, say-ing, I am, Al-pha and O—



um—pet, say-ing, I am—

:S:



me-ga, the First, and the Last, I am Alpha and O—

:S:



me-ga, and O-me-ga, the First and the Last, I am

:S:



me-ga, the First, the First and the Last, I am Alpha and O—

:S:



Al-pha, and O-me-ga, the First and the Last, I am, &c.

Continued.

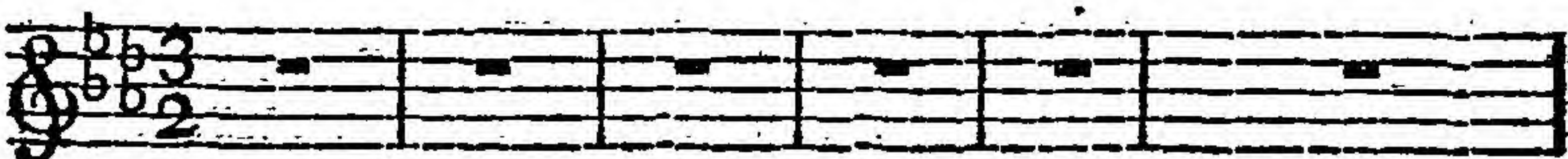
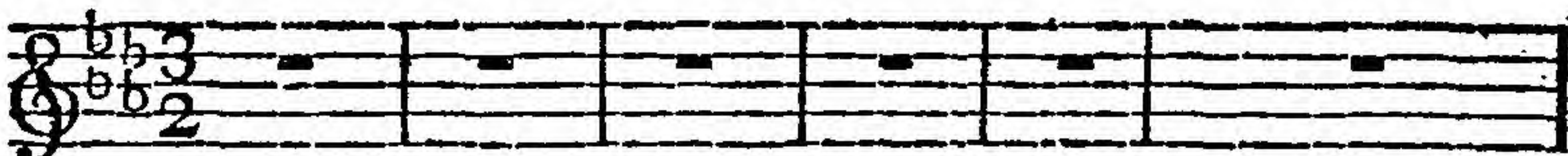
Continued.



—me—ga, the First and the Last, Last.



—me—ga, the First and the Last, Last.



Verse, Bassus.

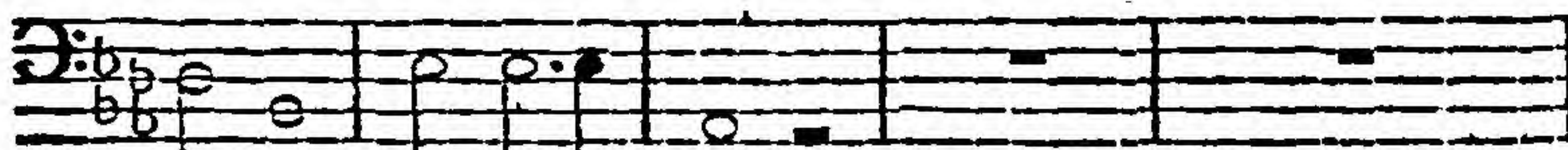


And I saw one like the son of man, cloath-ed with a

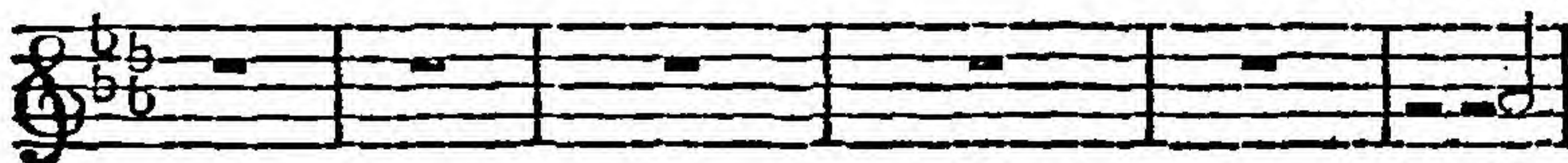
Continued.

*Verse, Tenor.*

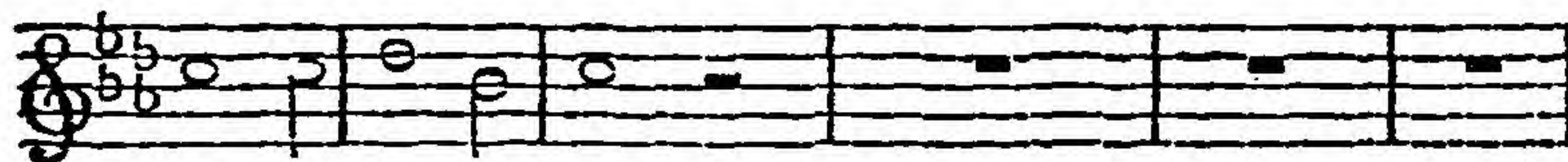
His head and his hairs were white like



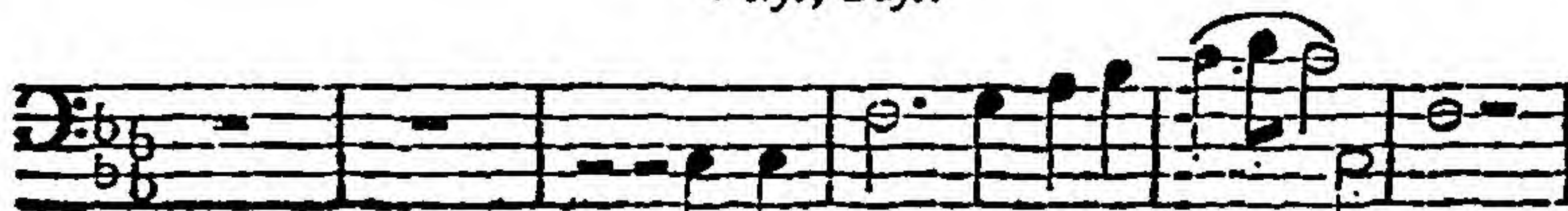
gar-ment down to his foot :

Verse, Treble.

his



wool, as white as snow,

Verse, Bass.

and his eyes were as a flame of fire ;

Continued.

Continued.

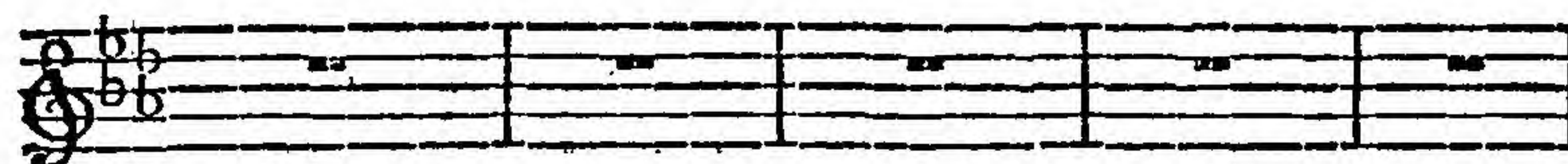


feet like un-to fin—e brags,

Verse Medius.



and his voice as the sound of



C H O R U S.



His countenance was as the sun shi-neth



ma—ny wa-ters :



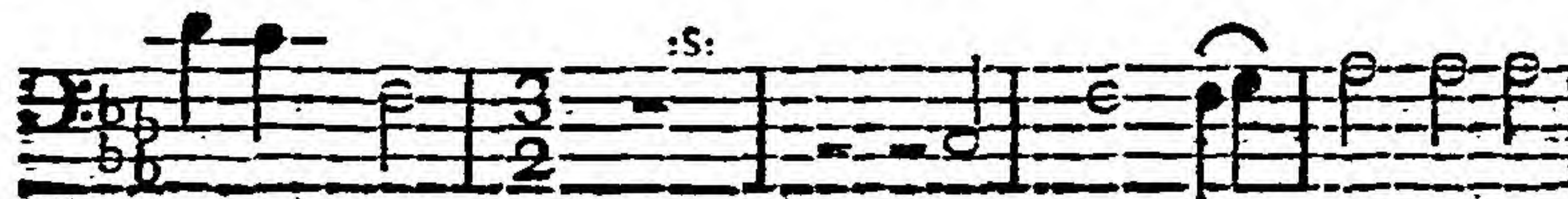
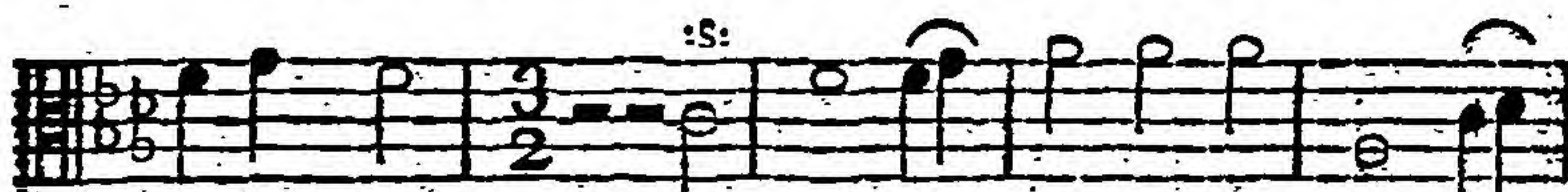
His countenance was as the sun shi-neth



K 2

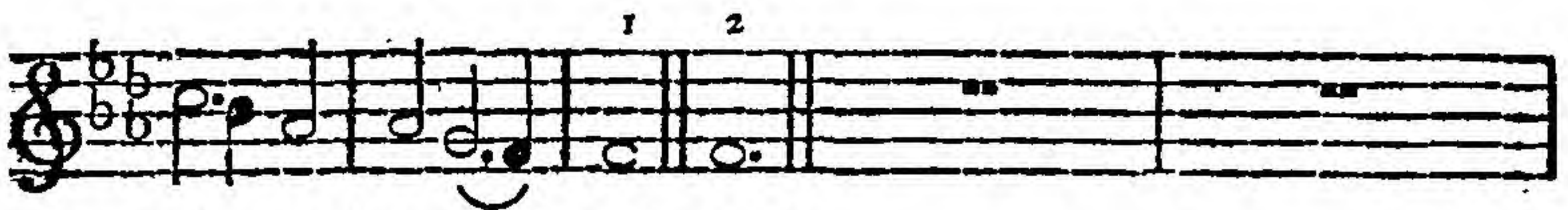
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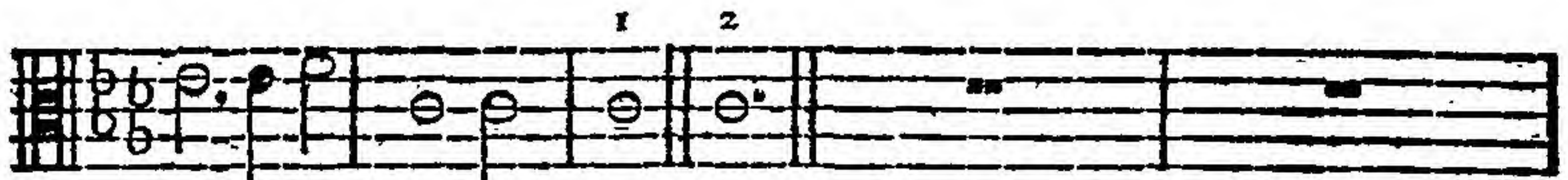


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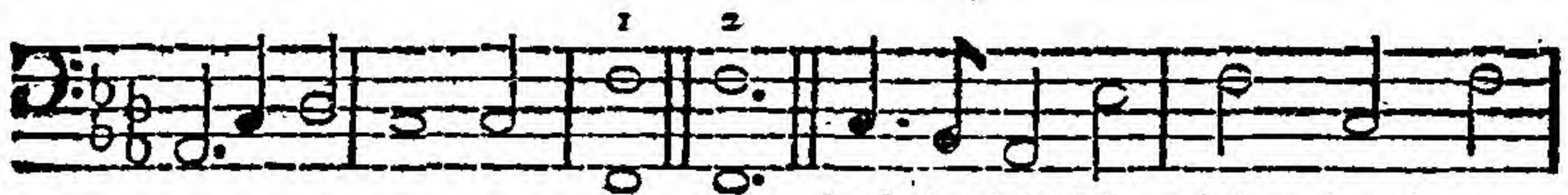
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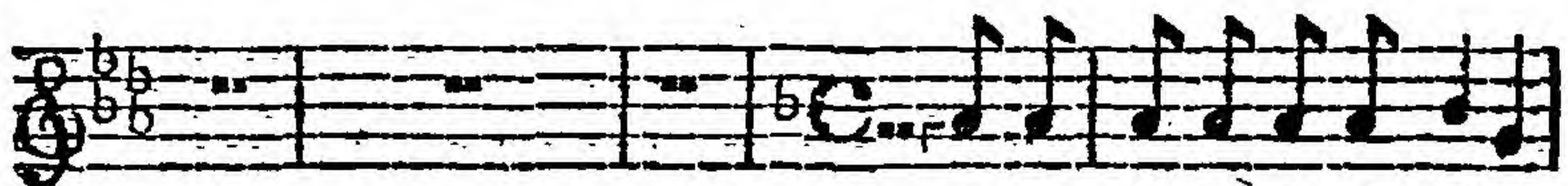
fell at his feet as dead, dead.



fell at his feet as dead, dead.



And he laid his right—hand up—



I am he that liv-eth, and was



I am, &c.



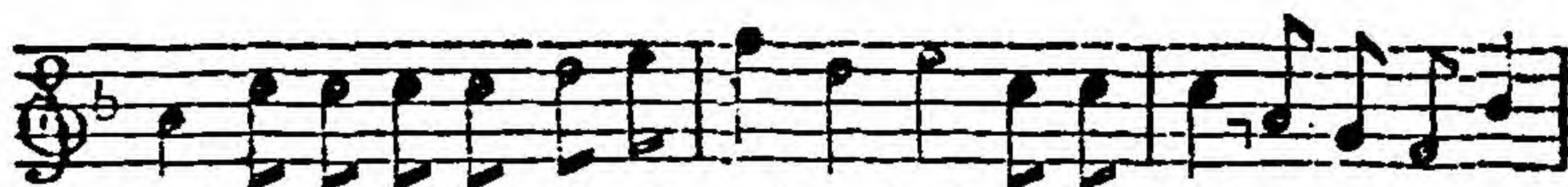
I am he that liv eth, and was



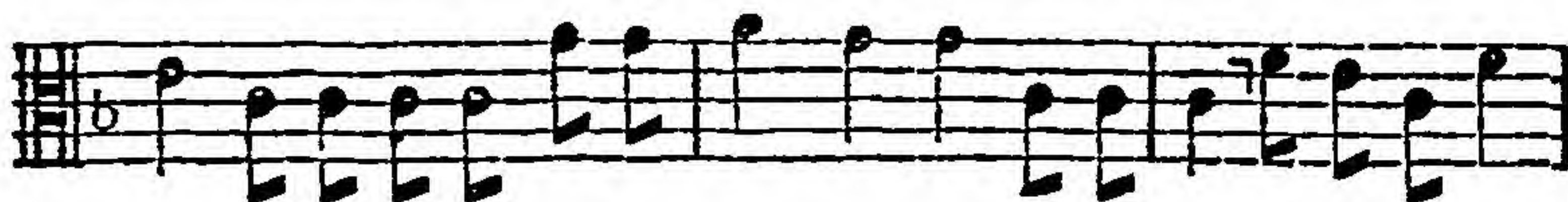
—on me, saying un-to me, fear not, I am, &c.

Continued.

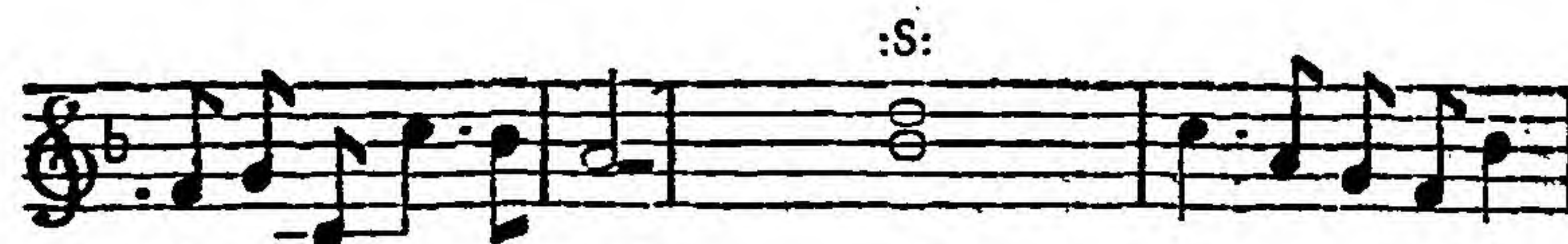
Continued.



dead, I am he that liv-eth, and was dead, and be-hold, I am a-live

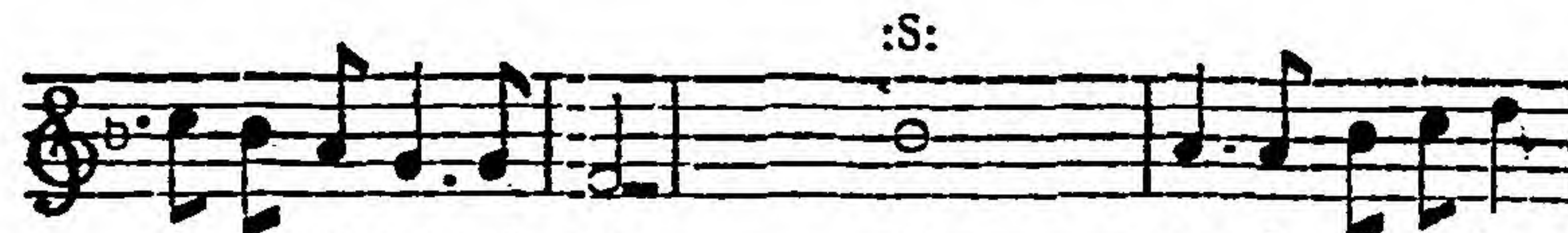


dead, I am he that liv-eth, and was dead, and be-hold, I am a-live



for e-ver-more, A-men,

A——men, I am a-live



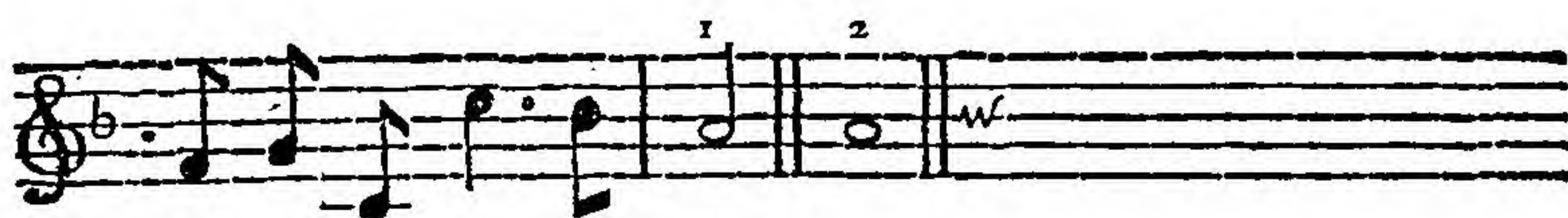
for e-vermore, A—men,

A——men, I am a-live

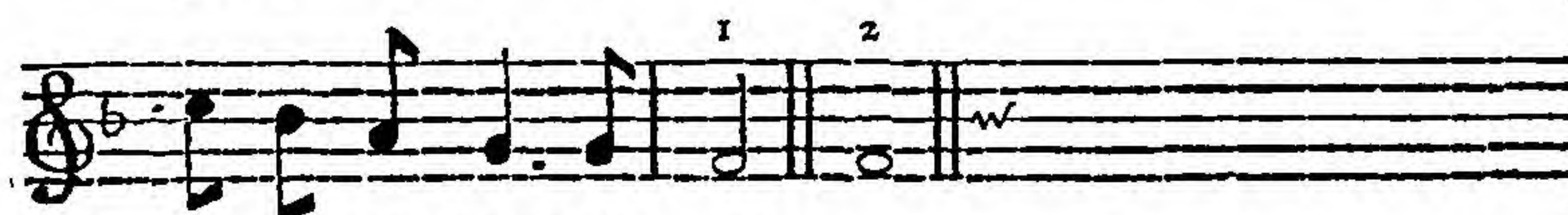
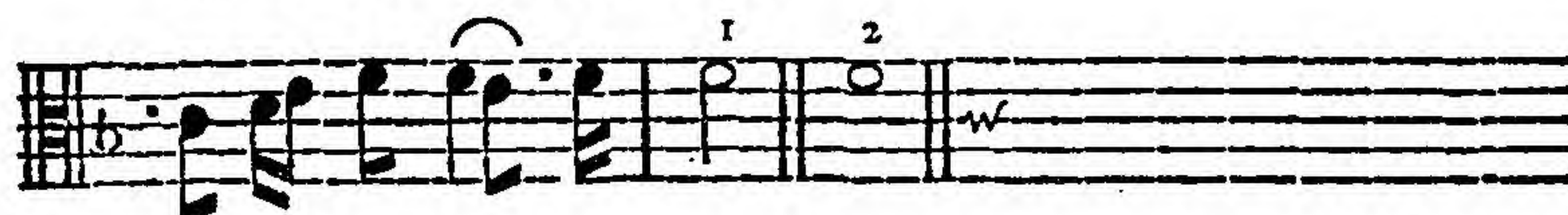


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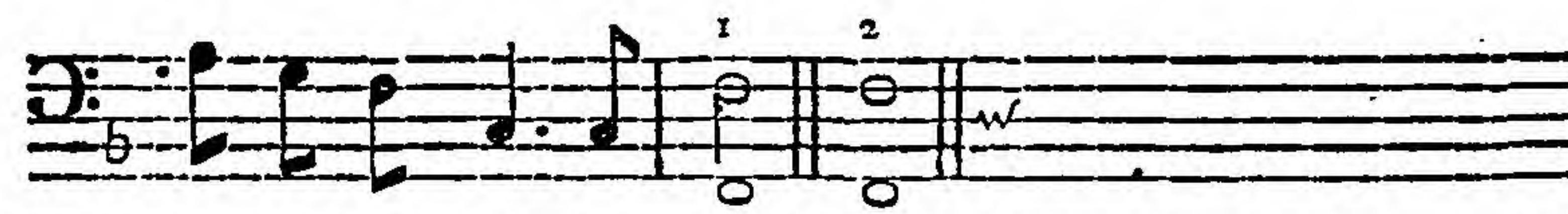
Continued.



for e—ver—more, A—men.

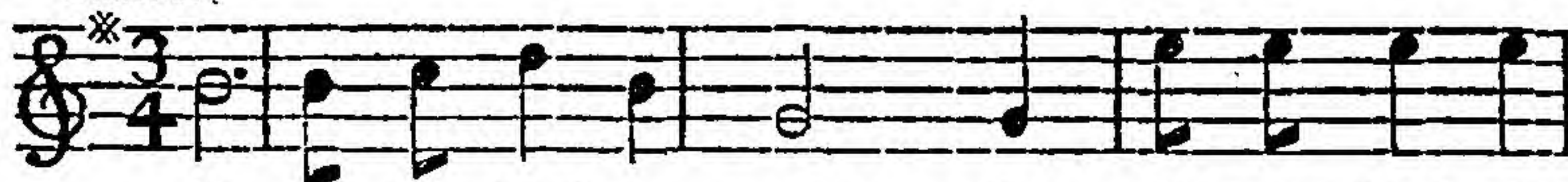


for e—ver—more, A—men.



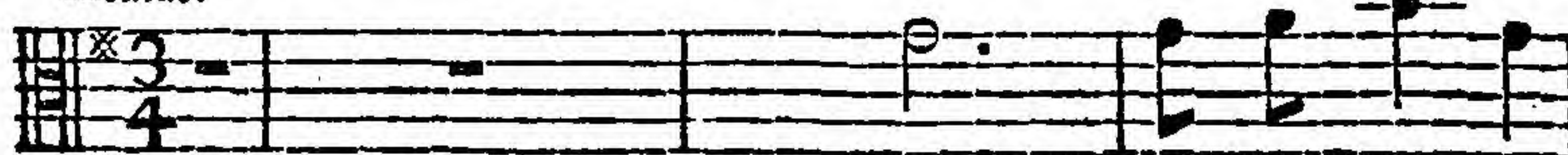
An ANTHEM taken out of the 147th Psalm.
For ASCENSION-DAY, or the SUNDAY after.

Cantus.



O clap your hands to—ge—ther, clap your hands to—

Medius.



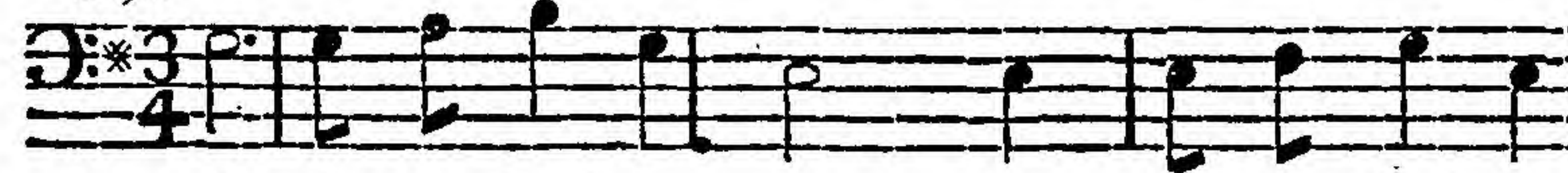
O clap your hands to—

Tenor.



O clap your hands to—ge—ther, to—

Bass.



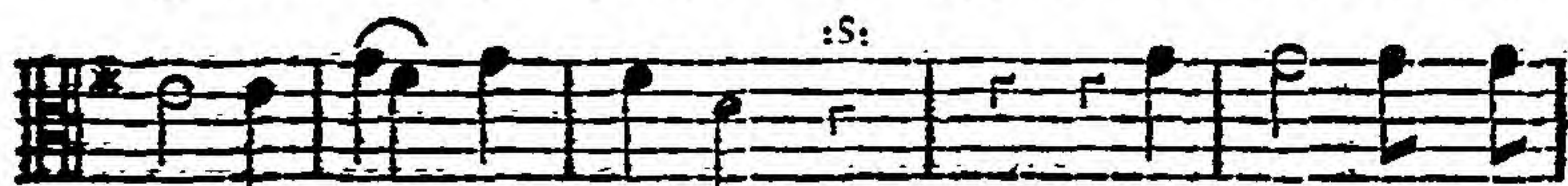
O clap your hands to—ge—ther, clap your hands to—

Continued.

Continued.



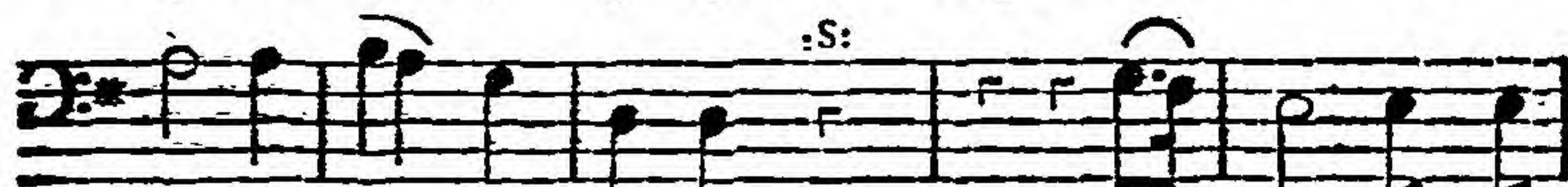
—ge-ther, all ye peo-ple, O sing un—to God with the



—ge-ther, all ye peo-ple, O sing un—to



—ge-ther, all ye peo-ple, O sing un—to God with the



—ge-ther all ye peo-ple, O sing un—to



voice, with the voice, the voice of me-lo-dy.



God with the voice, with the voice, the voice of me-lo-dy.



voice, with the voice, with the voice, the voice of me-lo-dy.



God with the voice, with the voice, the voice of me-lo-dy.

Continued.

Continued.

Verse, Tenor and Bass.



Continued.



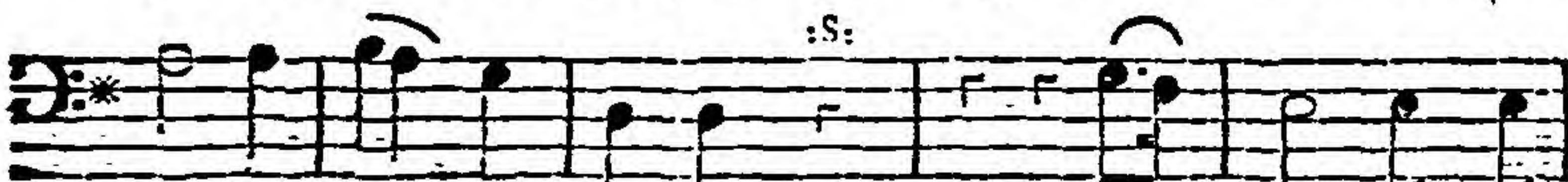
—ge-ther, all ye Peo-ple O sing un—to God with the



—ge-ther, all ye peo-ple, O sing un—to



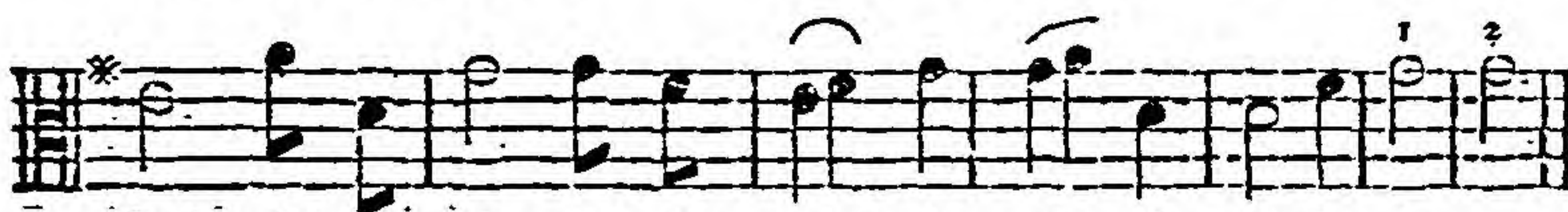
—ge-ther, all ye peo-ple, O sing un—to God with the



—ge-ther all ye peo-ple, O sing un—to



voice, with the voice, the voice of me-lo-dy.



God with the voice, with the voice, the voice of me-lo-dy.



voice, with the voice, with the voice, the voice of me-lo-dy.



God with the voice, with the voice, the voice of me-lo-dy.

Continued.

Continued.

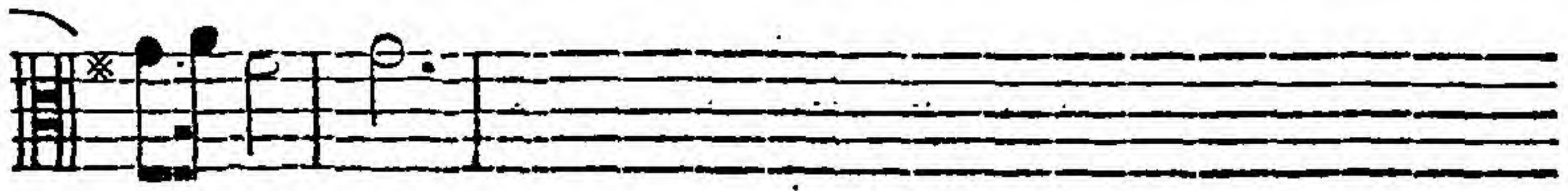
Verse, Medius.



God is gone up, is gone up, is gone up, with a mer—ry noise,



and the Lord with the found of the tr—

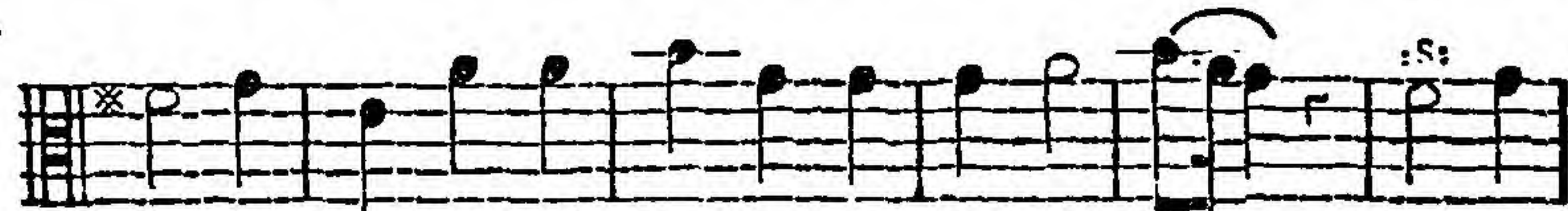


um—pet.

CHORUS.



O sing prai—ses, sing prai—ses un—to our God, O sing



O sing prai—ses, sing prai—ses un—to our God, O sing



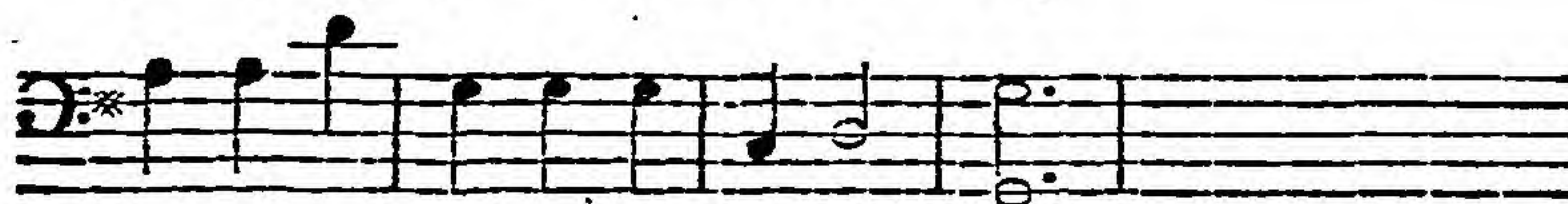
Continued.



prai-ses, sing prai-ses un-to our King.



prai-ses, sing prai-ses un-to our King.

*Verse, Tenor, and Bass.*

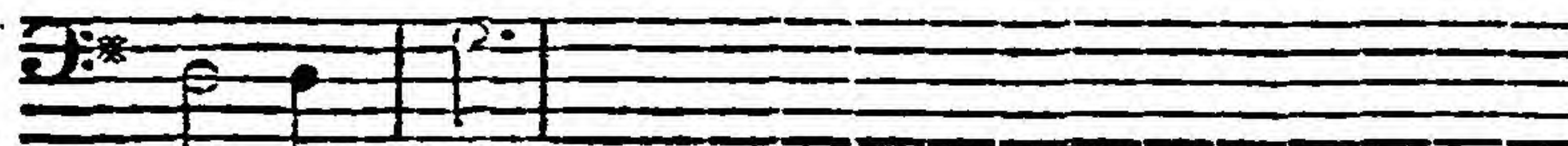
God is gone up, is gone up, is gone up with a



God is gone up, is gone up, is gone up with a mer-ry,



mer-ry noise.



mer-ry noise.

Continued.

Continued.

Verse, Bass.

And the Lord with the found of the tr

um—pet.

CHORUS.

O sing prai-ses, sing prai-ses un—to our God, O sing

O sing prai-ses, sing prai-ses un—to our God, O sing

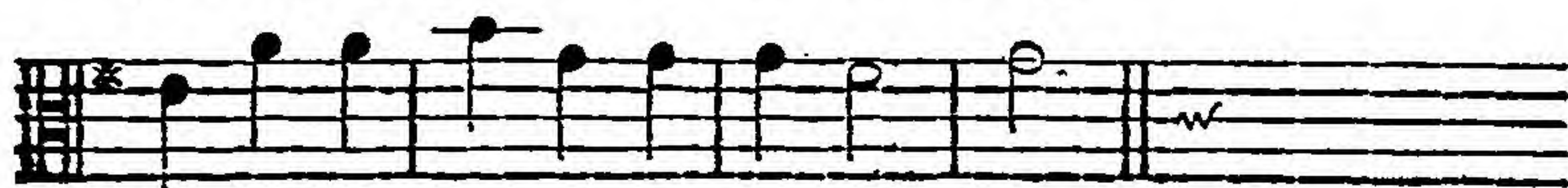
O sing prai-ses, sing prai-ses un—to our God, O sing

Continued.

Continued.



prai-ses, sing prai-ses un—to our King.



prai-ses, sing prai-ses un—to our King.



☞ The following Anthem for *Whit Sunday*, may seem to be borrowed, in the three first pages of it, from an Anthem composed by Mr. *John Church*.

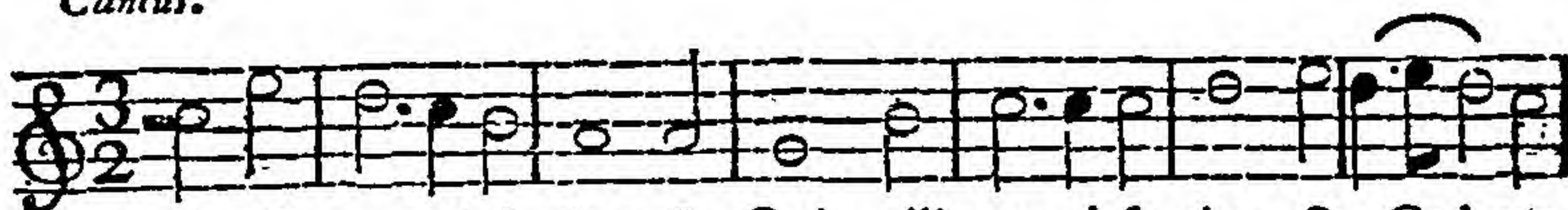
Indeed, some of the Cadences are exactly the same; but I solemnly declare that I composed it some Years before I had seen Mr. *Church's*, or even heard of it.

W. K.

An ANTHEM taken out of the 145th Psalm.

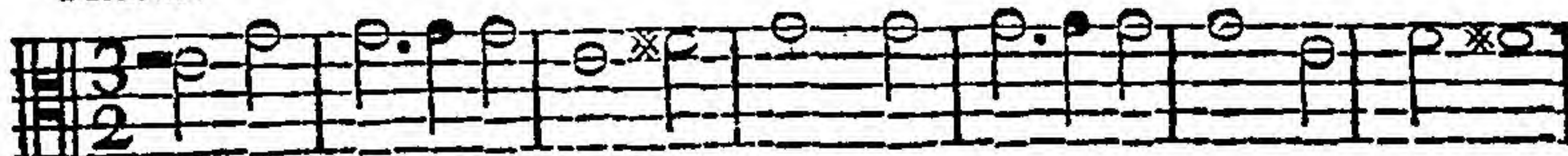
For WHITSUNDAY.

Cantus.

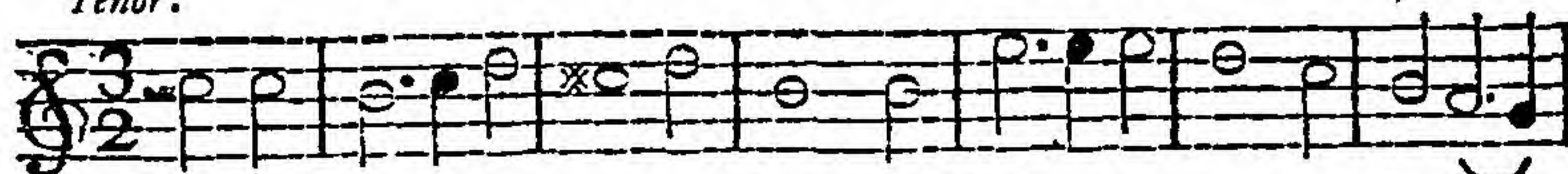


I will mag-ni-fy thee, O God, will mag-ni-fy thee, O God my

Medius.

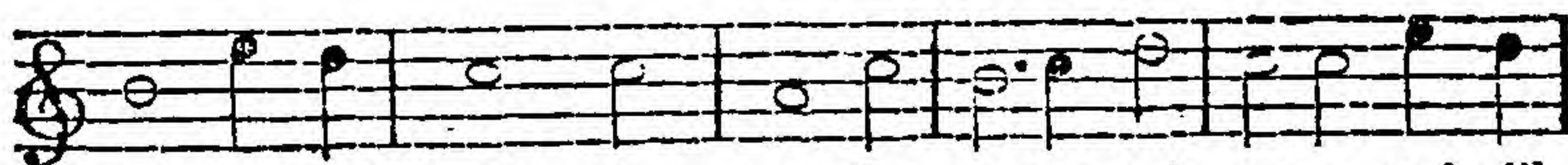
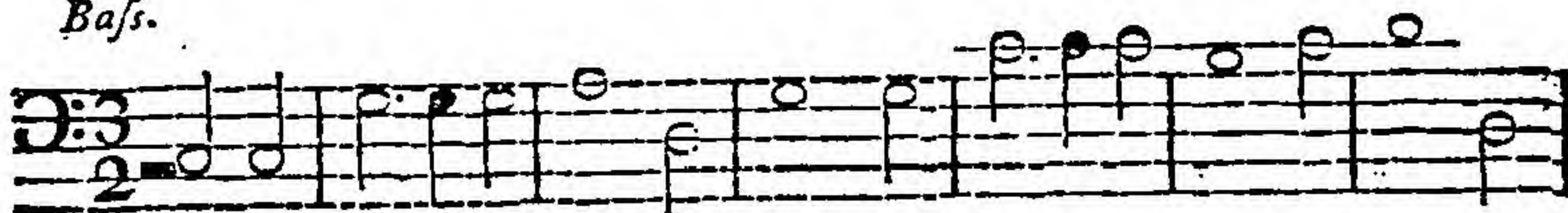


Tenor.

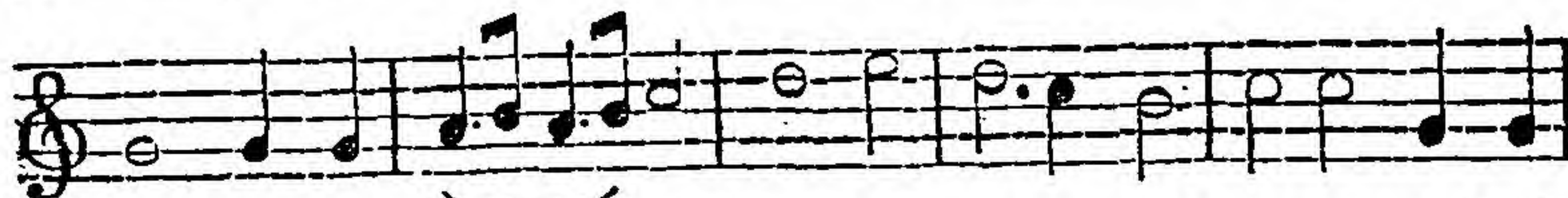
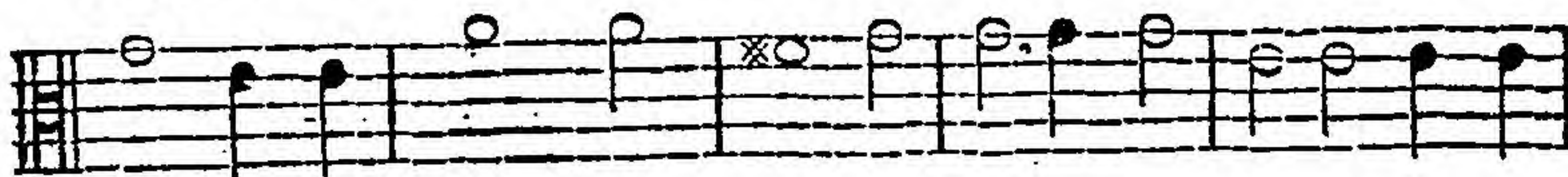


I will mag-ni-fy thee, O God, will mag-ni-fy thee, O God my

Bass.



King, and will praise thy name for e-ver and e-ver, and will



King, and will pra—ise thy name for e-ver and e-ver, and will



Continued.

Continued.



praise thy name for e—ver and e—ver.



pra—ise thy name for e—ver and e—ver.

*Verse, Cantus and Medius.*

Ev'-ry day will I give than—ks un—to thee,



C H O R U S.



and will praise thy name for e-ver and e-ver, and will

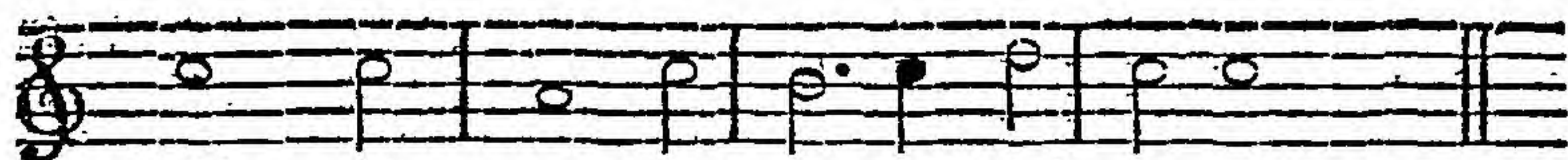


and will praise thy name for e-ver and e-ver, and will



Continued.

Continued.



praise thy name for e—ver and e—ver.



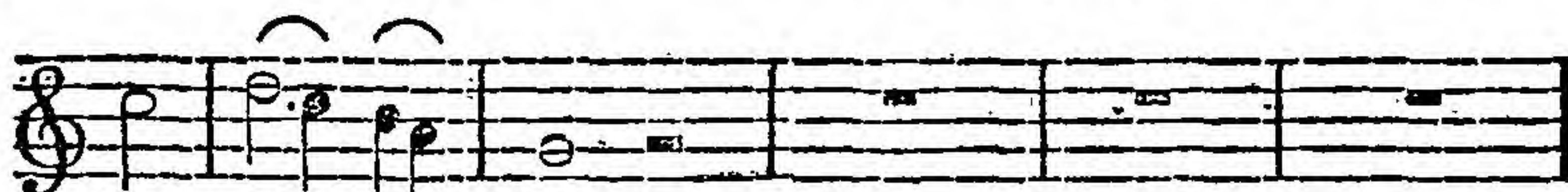
pra—ise thy name for e—ver and e—ver.



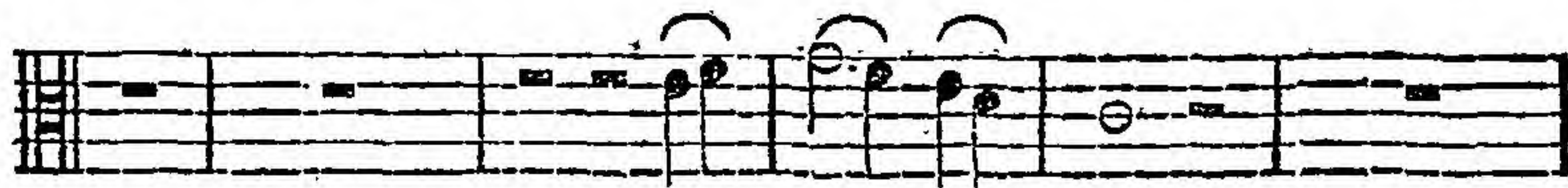
Verse, Tenor and Bass.



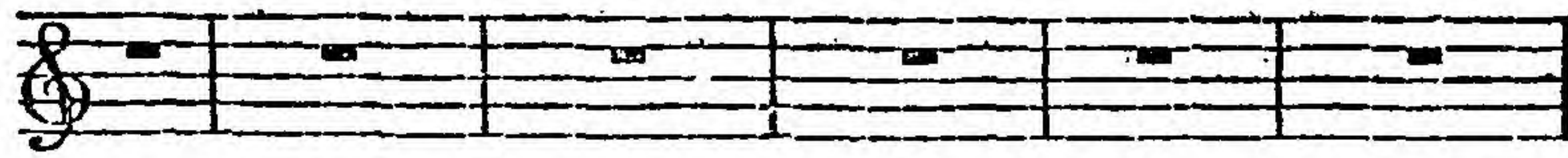
Great is the Lord, and mar—vel—lous, wor—thy to be prai—sed,



there is no end,



there is no end,



no, no, no

M

Continued.

Continued.

C H O R U S.



no end of his great—ness.



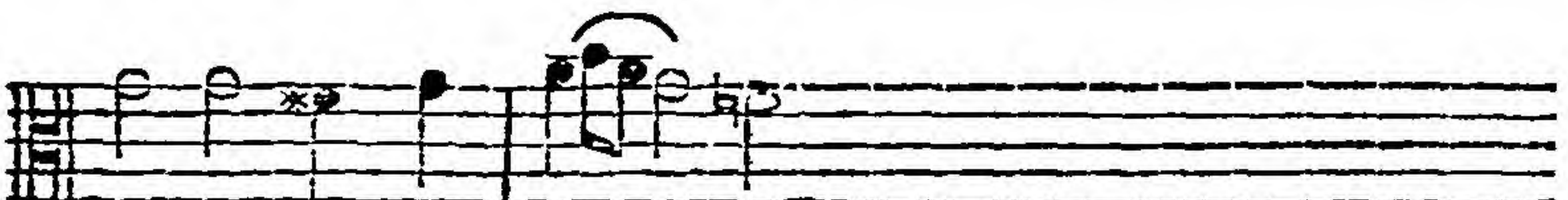
end, no end of his great—ness.

Verse, Cantus and Medius.

One ge—ne—ra—tion shall pra—ise thy works un—to an—



—o—ther, and de—clare thy

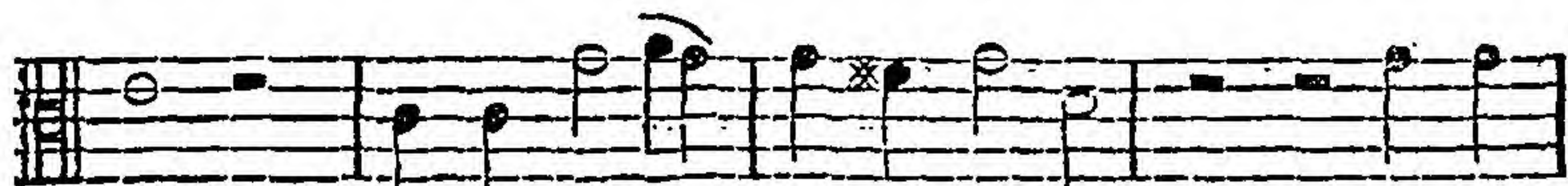


Continued.

Continued.



pow'r. As for me I will be talk-ing of thy



As for me I will be talk-ing of thy



As for me I will be talk-ing of thy wor-ship,



As for me I will be talk-ing of thy



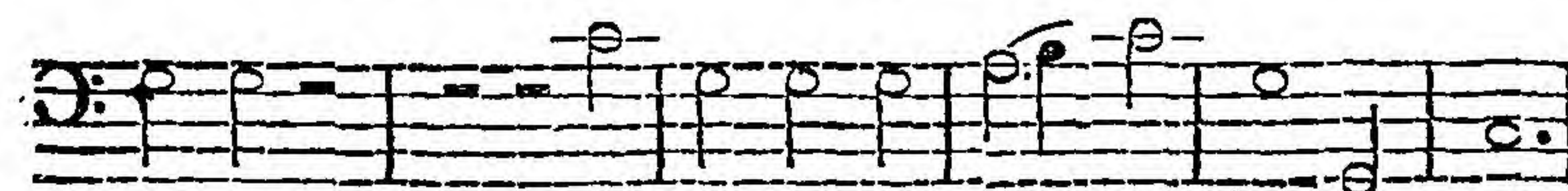
wor-ship, thy glo-ry, thy praise and wond'rous works;



wor-ship, thy glo-ry, &c.



thy glo-ry, thy praise and wond'rous works;



wor-ship, thy glo-ry, &c.

Continued.



the me--mo-rial

of his a-bundant kindness,



of his a-bundant kindness shall be



the me--mo-rial



and men shall sing of thy righteous--ness.



shew-ed,

and men shall sing of thy righteous--ness.



shall be shewed, and men, &c.

Continued.

Continued.

*Verse, Cantus and Medius.
Slow.*



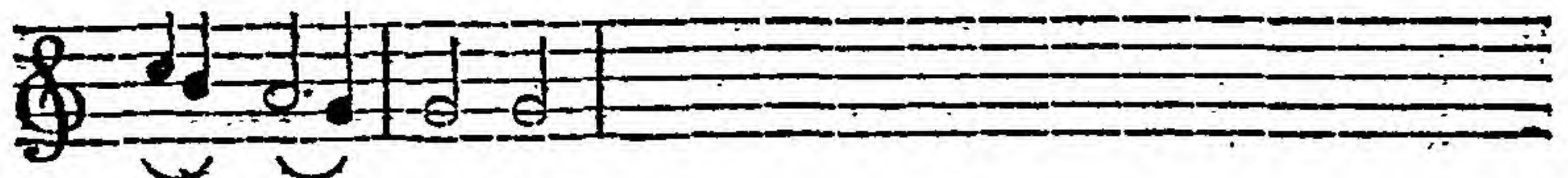
All thy Works praise thee, O Lord,



Verse, Tenor and Bass.



All thy works praise thee, O Lord, and thy saints give



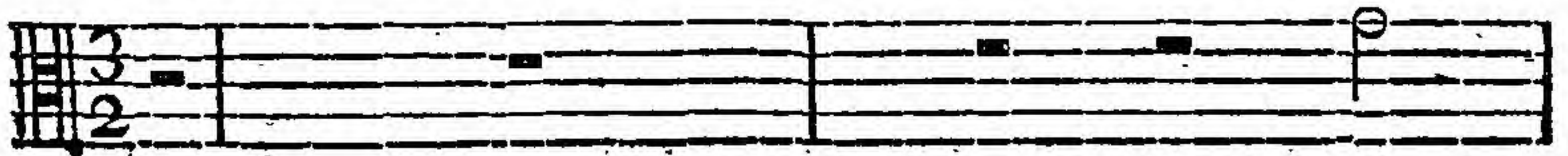
thanks un—to thee.



Verse, 3 Voc.



They shew the glo—ry of thy kingdom, the glo—ry of thy



They



They shew the glo—ry of thy

Continued.

Continued.



king-dom,

and talk of thy pow'r:



shew the glo-ry of thy king-dom,

that thy



kingdom, &c.



that thy pow'r, thy gl—o-ry, thy



pow'r, thy gl—o-ry, thy

gl—o-ry, &c.



that thy pow'r, thy gl—o-ry, &c.

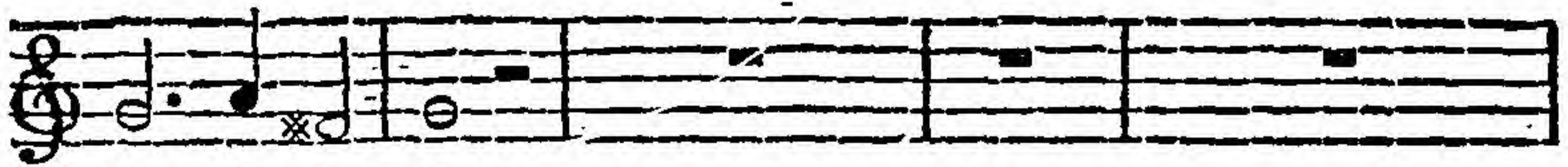


gl—o-ry and mightiness of thy kingdom might be

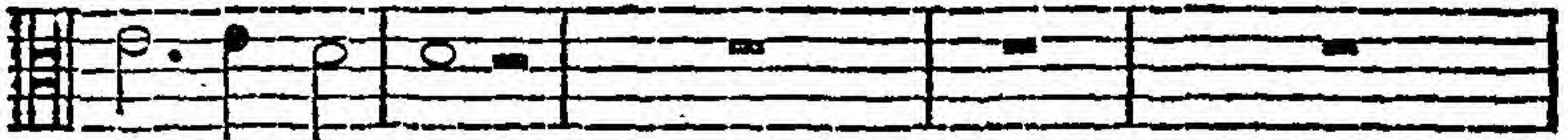


Continued.

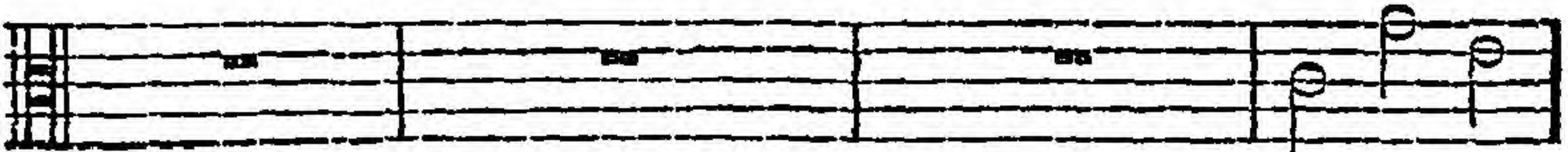
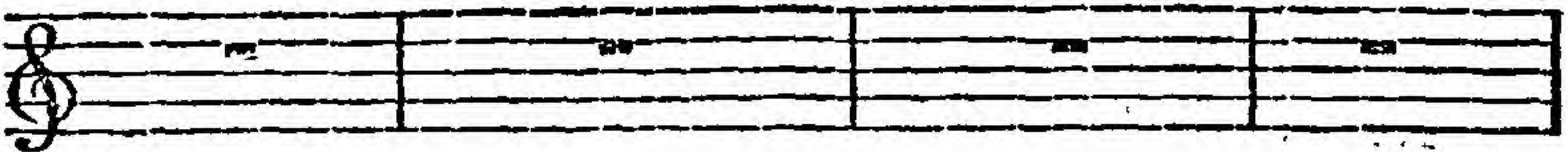
Continued.



known un—to men.



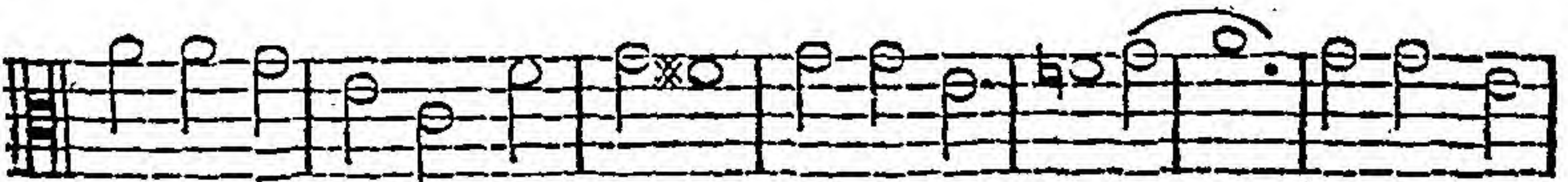
Thy king—dom, thy king—



and thy do—



—dom is an e-ver-last-ing, e-ver—last-ing kingdom,



—minion en-du-reth thro'—out all a-ges, en—du—r-eth thro'—



Continued.

Continued.



—out all a—ges.

*Da Capo.**An ANTHEM taken out of the 126th Psalm.*

For the TWENTY-NINTH of MAY.

Verse, Tenor.

When the Lord turn'd a--gain the cap--ti--vi-ty of Si-on,



then were we like un--to them that dream, then were we



li—ke un—to them that dream:

Continued.

Continued.

C H O R U S.



Then was our mouth fill'd with laughter, and our



and our, and our



Then was our mouth fill'd with laughter, and our



tongue with joy, and our tongue with joy.



tongue, &c.



tongue with joy, and our tongue with joy.



N

Continued.

Continued.

Verse, Medius.

When the Lord turn'd a—gain the cap—ti—vi—ty of Si—on.

C H O R U S.



Then was our mouth fill'd with laughter, and our



and our, and our



Then was our mouth fill'd with laughter, and our



—tongue with joy, and our tongue with joy.



tongue, &c.



tongue with joy, and our tongue with joy.



Continued.

Continued.

Verse, Bassus.



When the Lord turn'd a—gain the cap—ti—vi—ty of Si—on,



then were we like un—to them that dream, then were we



li—ke un—to them that dream.

CHORUS.



Then was our mouth fill'd with laughter, and our



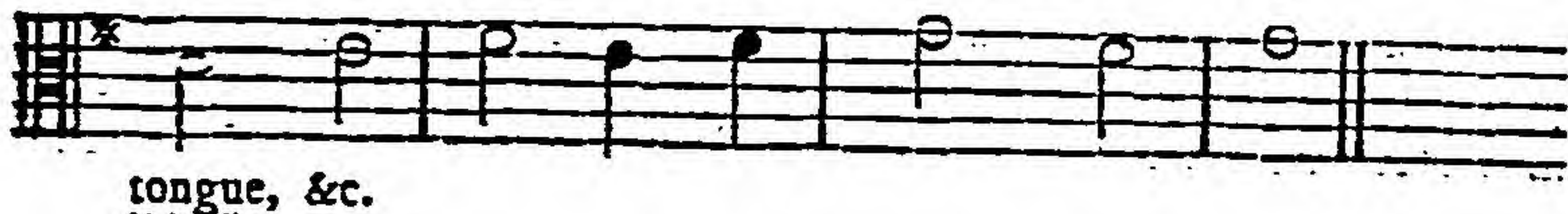
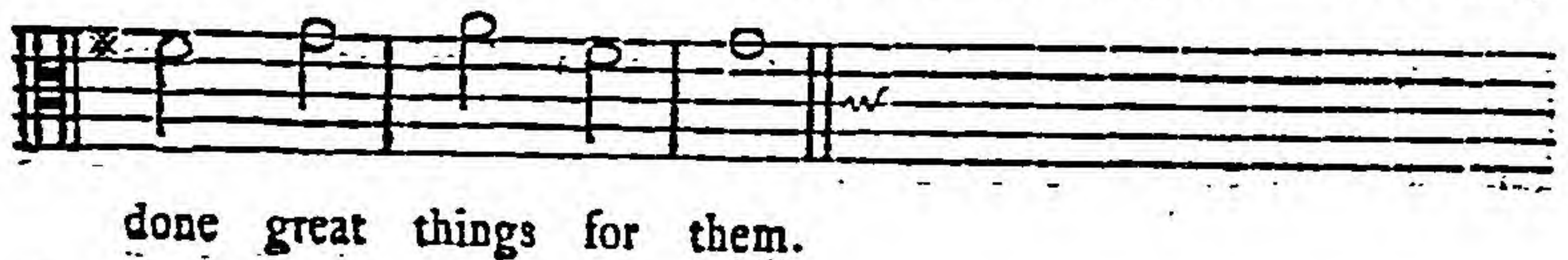
and our, and our



Then was our mouth fill'd with laughter, and our



Continued.


*Verse, Medius.*

Continued.

Continued.

C H O R U S.

:S:



Yea the Lord hath done great things for us al-

:S:



Yea the Lord hath done, &c.

:S:




Yea the Lord hath done great things for us al-

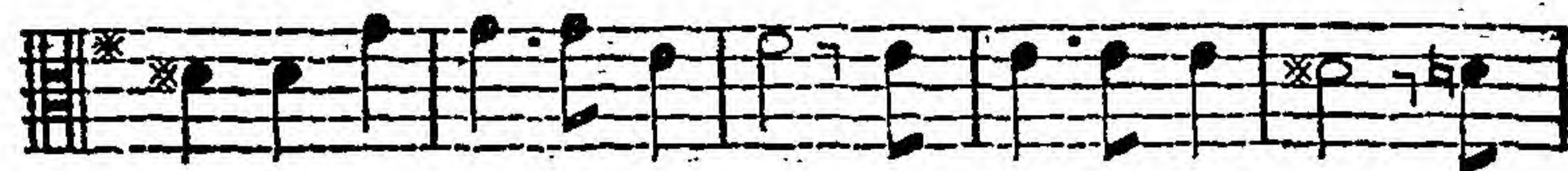
:S:



Yea the Lord hath done, &c.



—rea—dy, where—of we re—joice, where—of we re—joice, where—

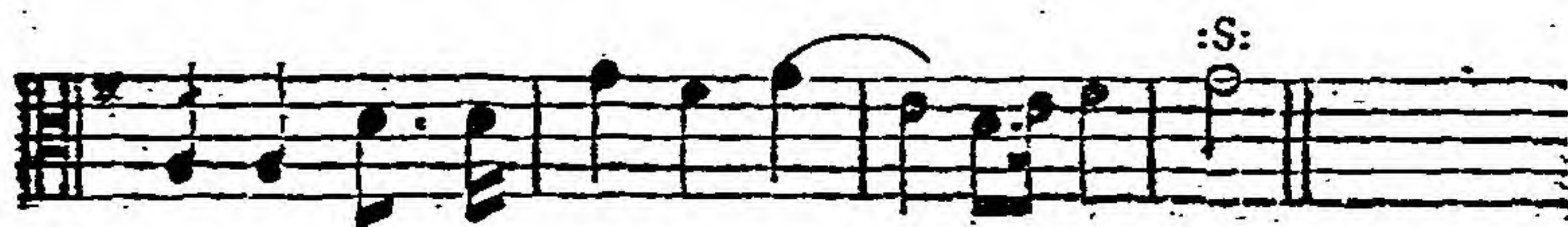
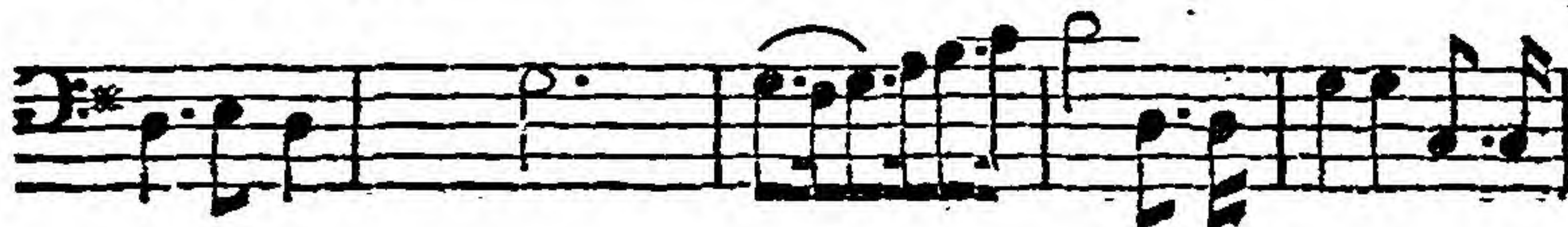
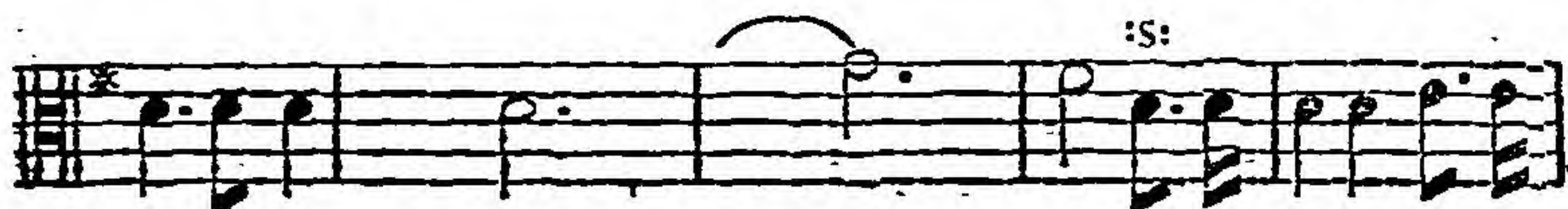



—rea—dy, where—of we re—joice, where—of we re—joice, where—



Continued.

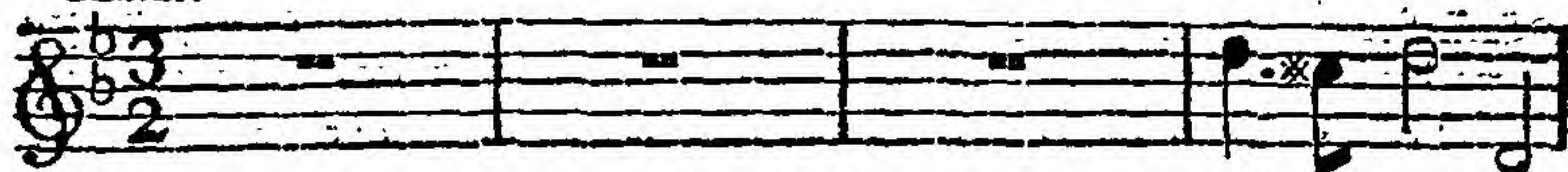
Continued.



An ANTHEM taken out of the 124th Psalm.

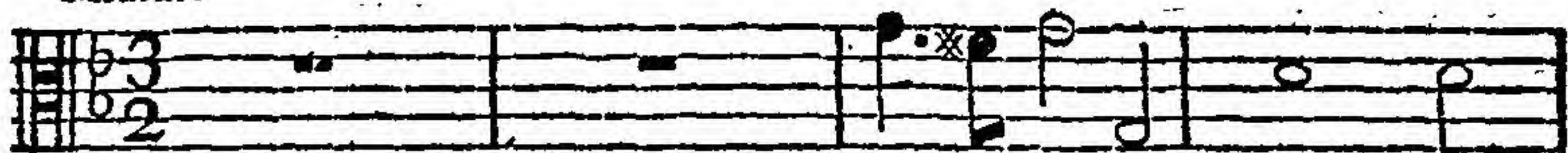
For the FIFTH of NOVEMBER.

Cantus.



If the Lord him—

Medius.



If the Ld him—self, the

Tenor.



If the Ld him—self, if the Lord, the Ld him—

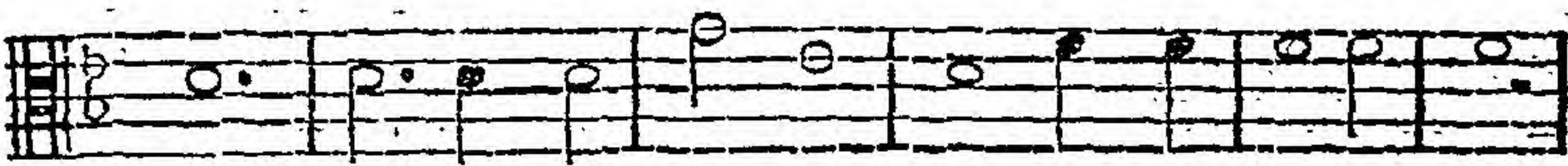
Bass.



If the Ld him—self, the Lord him—self, the



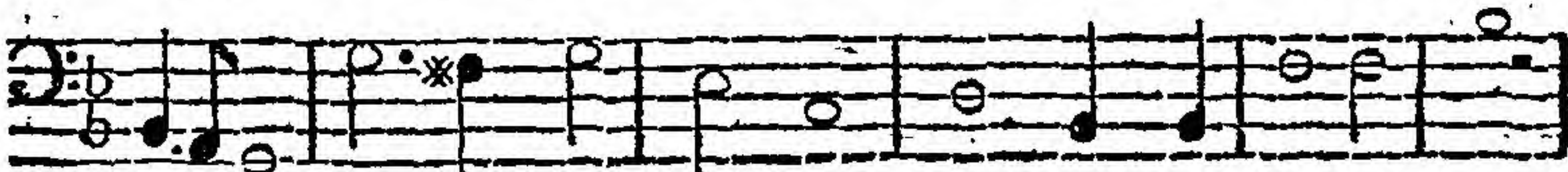
—self had not been on our side, now may Is-r'el say,



Lord, &c.



—self had not been on our side, now may Is-r'el say,



Lord, &c.

Continued.

Continued.



If the Lord him—self had not been on our side, when



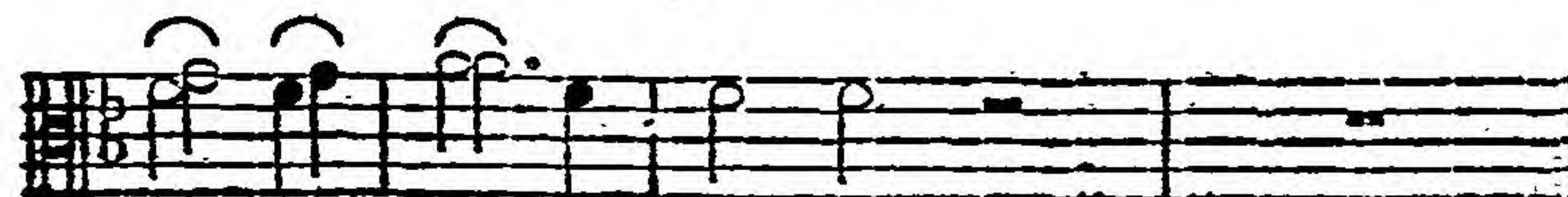
If the Lord him—self had not been on our side, when



him—self had not been on our side, when



men rose up a—gainst us,



up a—gainst us,



men rose up a—gainst us,



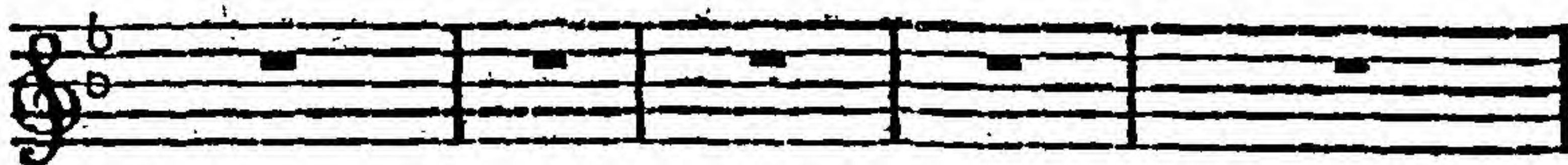
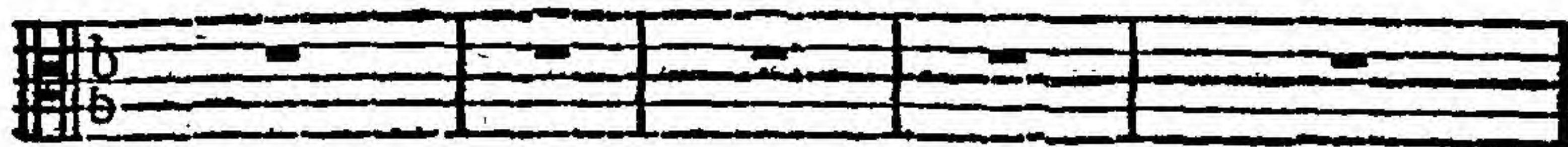
men rose up a—gainst us, they had swal—low—ed,

Continued.

Continued.



Yea the Waters had drown'd us, and the

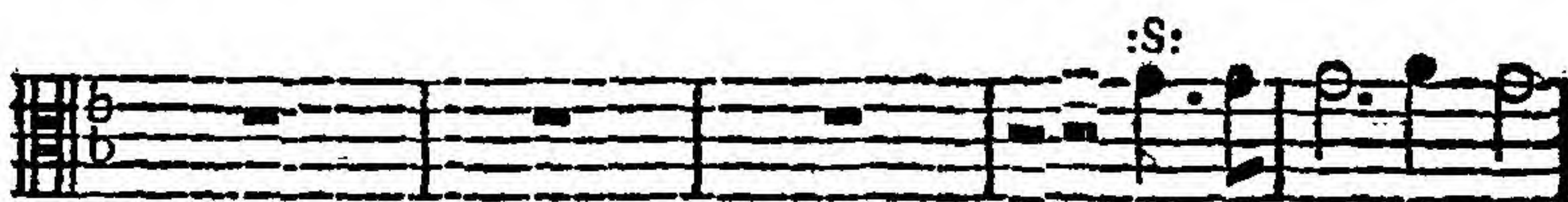


swal-low-ed us up quick:

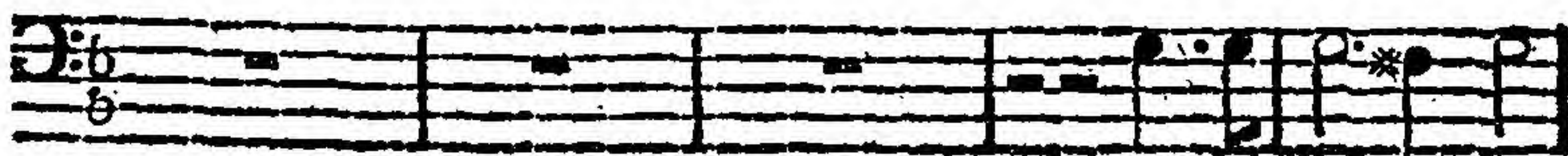
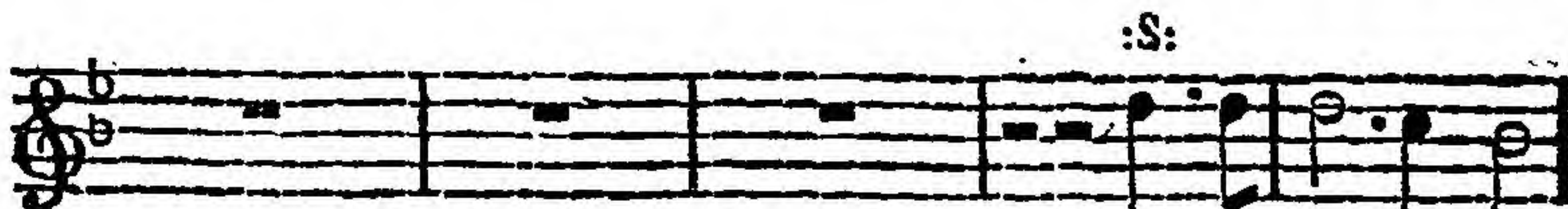
CHORUS:



fire—am had gone o-ver our soul,



yea the waters had



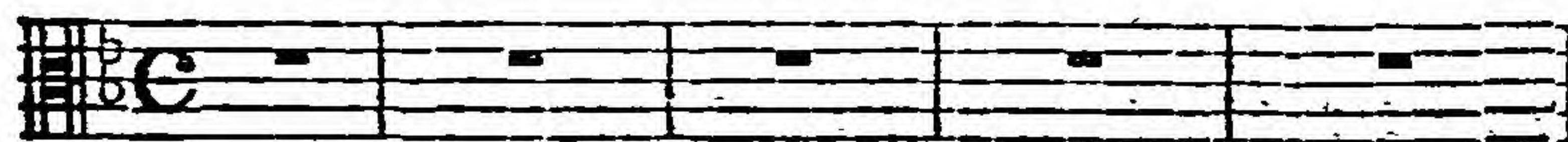
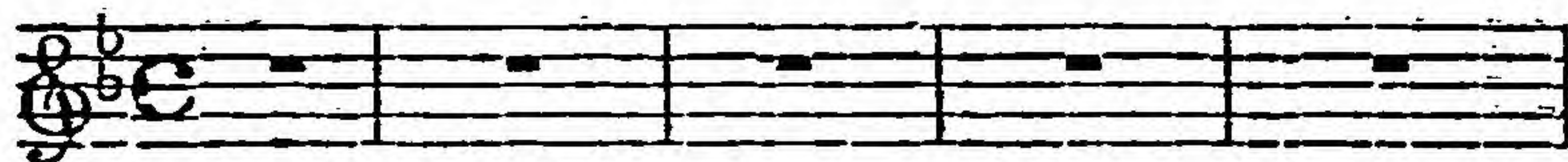
o

Continued.

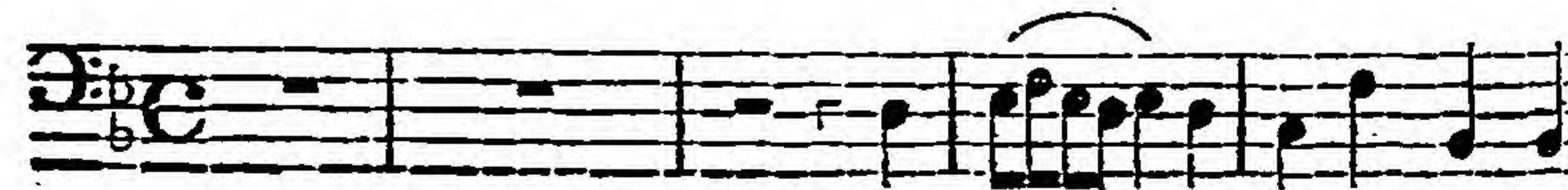
Continued.



drown'd us, and the Stre——am had gone o-ver our soul.



But, prais—ed be the Lord,



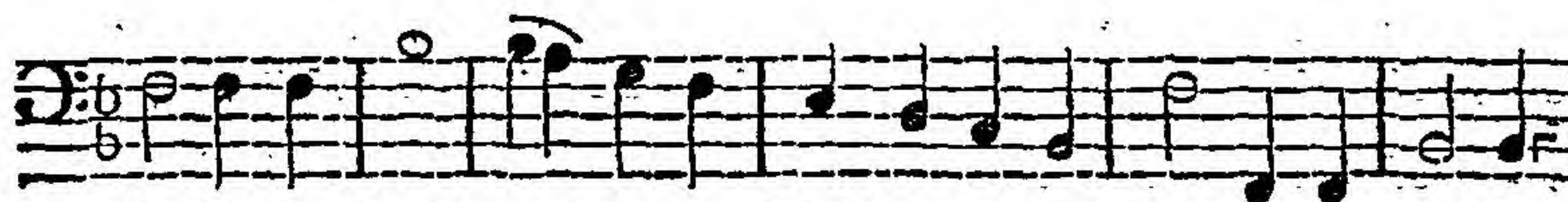
but, prais—ed be the Lord, our

Continued.

Continued.



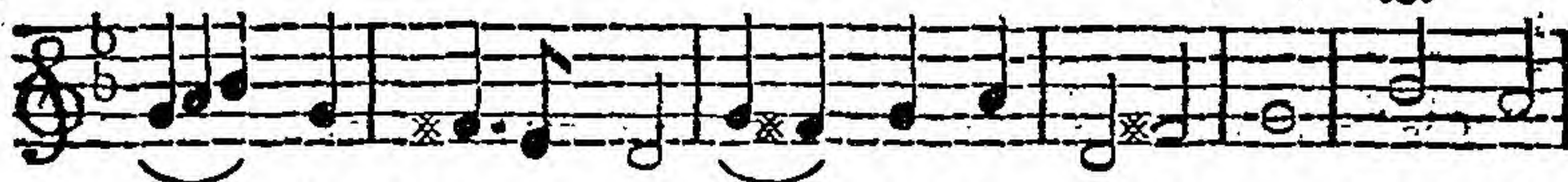
The



Soul is e-scaped, ev'n as a bird out of the snare of the fowler,

CHORUS.

:S:



snare is broken, and we are de—li-ver—ed. Our help

:S:

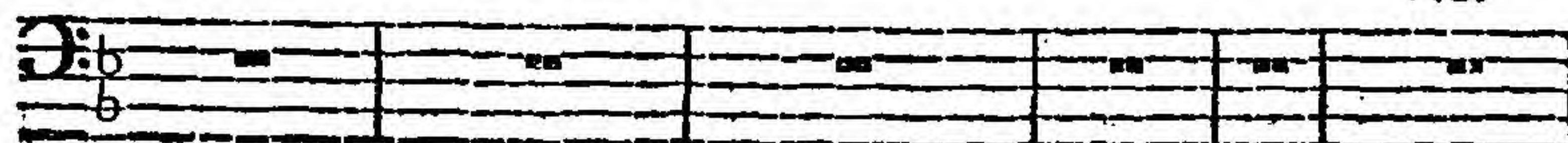


:S:

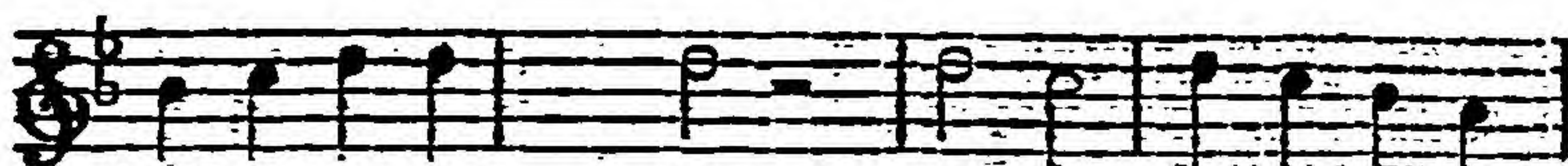


Our help

:S:



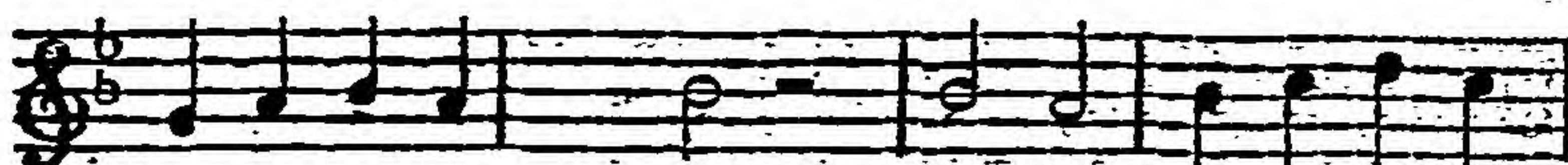
Continued.



stand-eth in the name, our help stand-eth in thee,



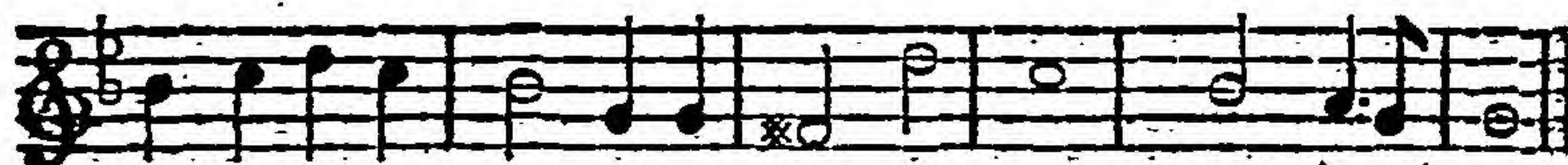
Our help stand-eth in the name, our help



stand-eth in the name, our help stand-eth in the



Our help stand-eth in the name, our help



stand-eth in the name of the Lord, who made heav'n and earth.



stand-eth in the name of the Lord, who made, &c.



na——me of the Lord, who made heav'n and earth.

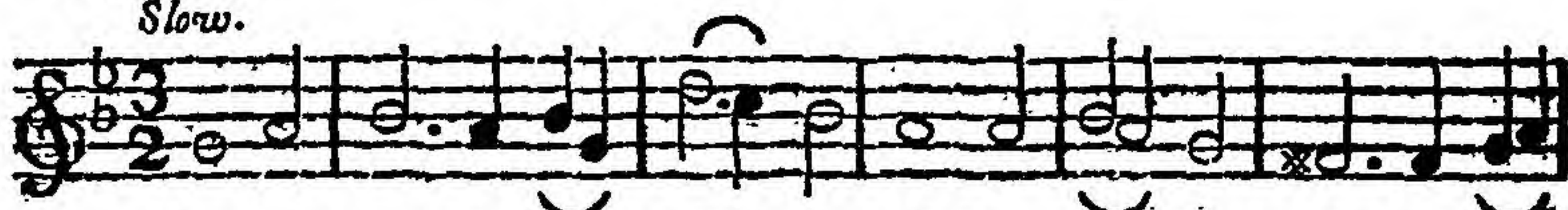


stand-eth in the name of the Lord, who made, &c.

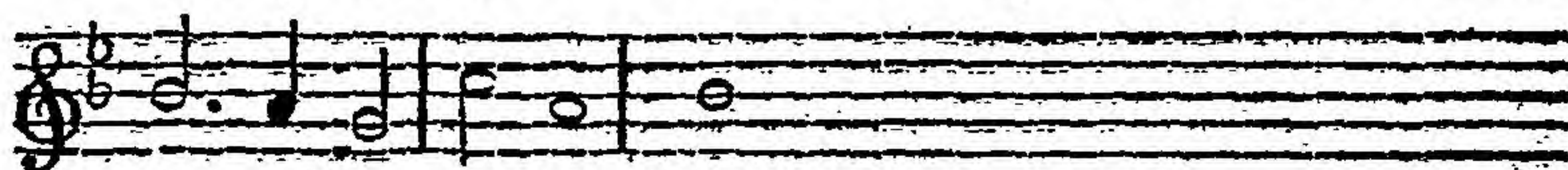
An ANTHEM taken out of the 18th Psalm.

This Anthem was composed for the Use of the People of Blandford, in the County of Dorset, on the 4th of June, being the Day that the Town was destroyed by Fire.

*Tenor solus.
Slow.*



In my trou-ble I call'd, I call'd up—on the Lord, and com—



—plain-ed un—to my God.

Cantus.

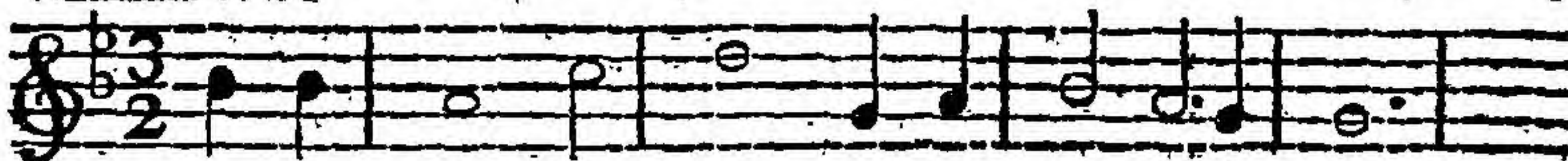


So he heard my voice, so he heard my voice.

Medius.



Tenor.



So he heard my voice, so he heard my voice.

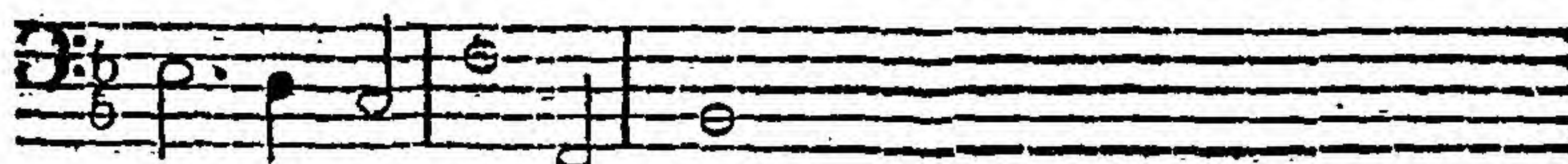
Bass.



Bass solus. Slow.



In my trou-ble I call'd, I call'd up—on the Lord, and com—



—plain-ed un—to my God.

Continued.

Continued.



So he heard my voice, so he heard my voice. The earth tre—



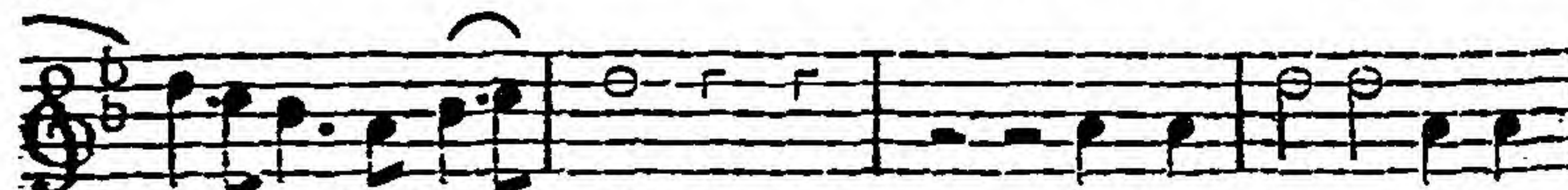
So he heard my voice, so he heard my voice. The earth tre—



m—bled and quak'd,

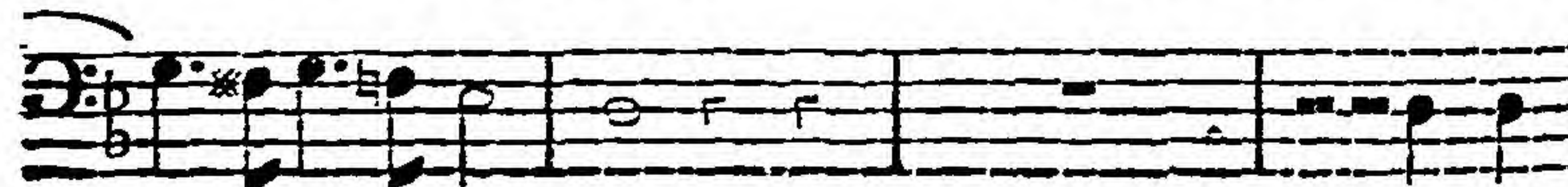


the foun—da—tions of the hills, the foun—



m—bled and quak'd,

the foun—da—tions of the



the foun—

Continued.

Continued.



the foun—da-tions sho—ok and



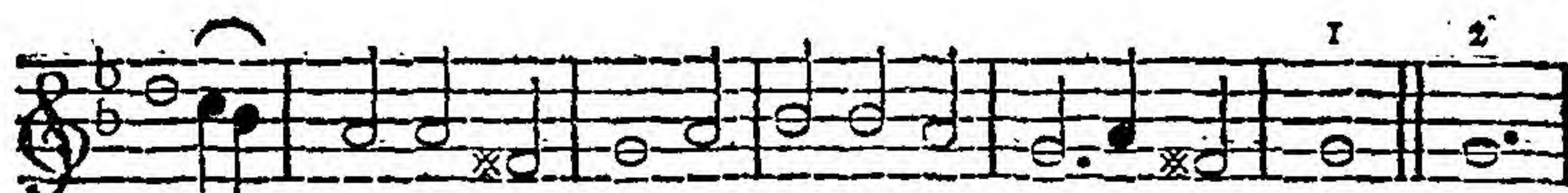
—da-tions of the hil—ls sho—ok and



Hil—ls sho—ok and



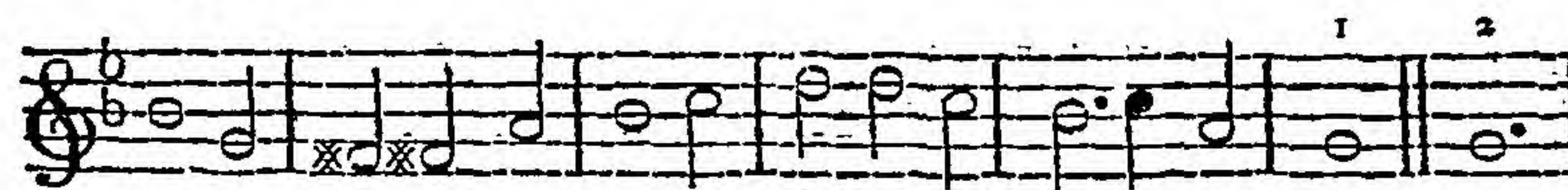
—da-tions of the hills sho—ok and



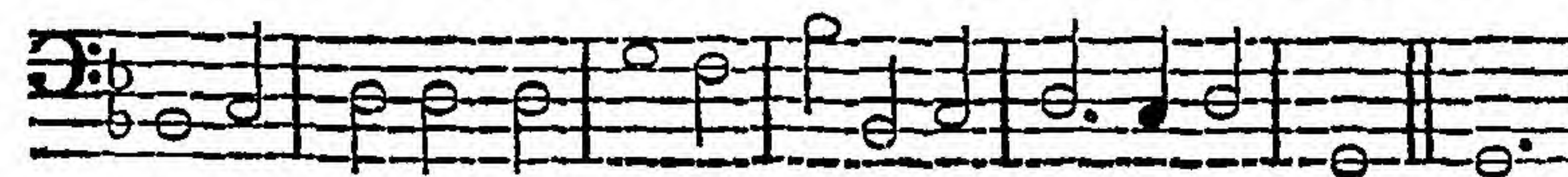
were re—mo-ved, and were re—mo-ved, be-cause he was wrath, wrath.



were, &c.



were re—mo-ved, and were re—mo-ved, be-cause he was wrath, wrath.



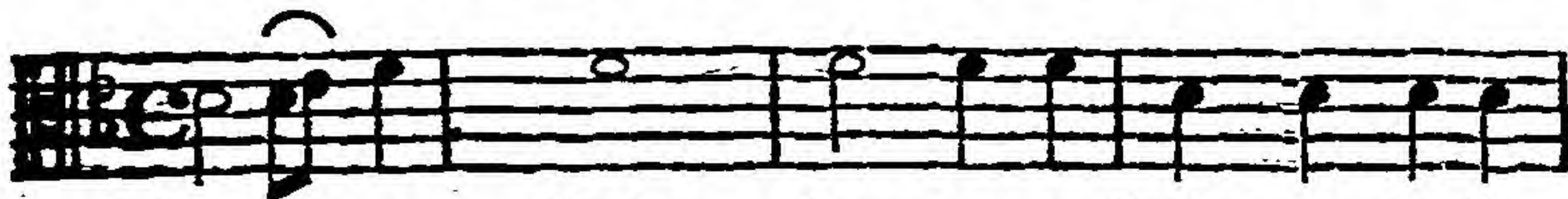
were re—mo-ved, &c.

Continued.

Continued.



There went a smoke, went a smoke out in his



There went a smoke, there went a smoke out in his



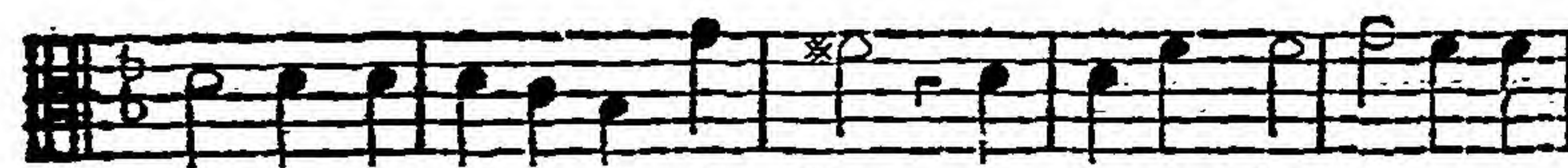
There went a smoke, went a smo



There went a smoke, there went a smoke out in his



pre-sence, and a con-su-ming fire, a con-su-ming fire out of his

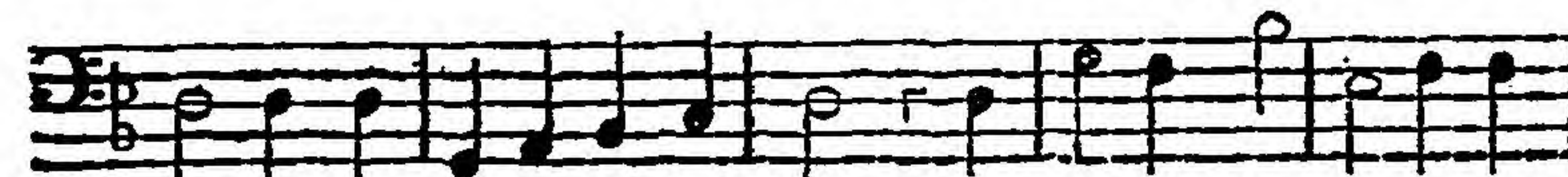


pre-sence, and a con-su-ming fire, con-su-ming fire,



ke

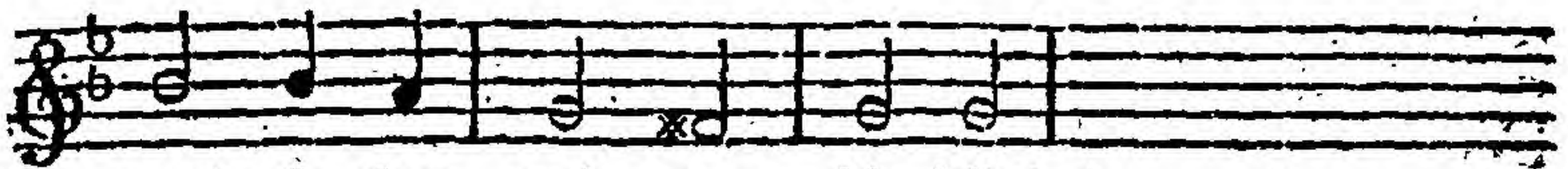
and a con-su-ming fire out of his



pre-sence, and a con-su-ming fire, con-su-ming fire,

Continued.

Continued.



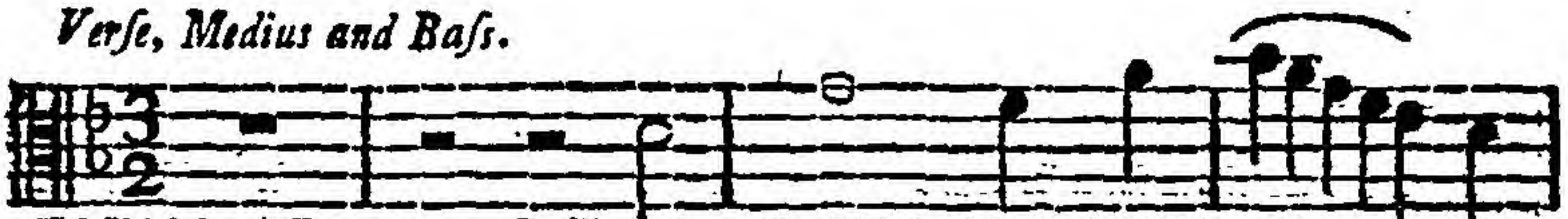
mouth, so that coals were kin—dled.



mouth, so that coals were kin—dled.



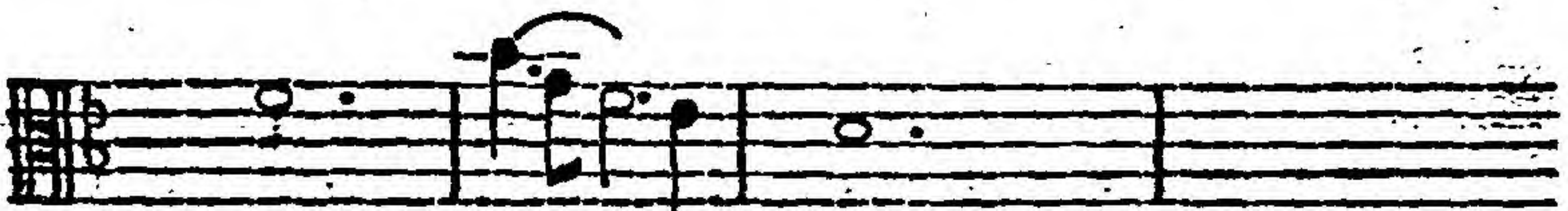
Verse, Medius and Bass.



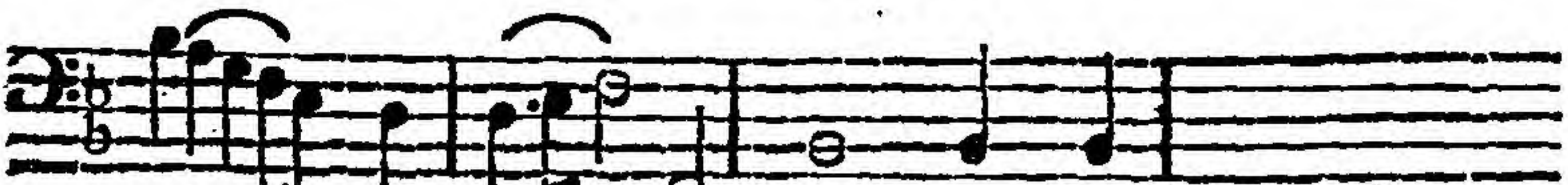
The Lord al—so thun—der'd



The Lord al—so thun—der'd out of heav'n,



out, out of heav'n,



thun—der'd out of heav'n, the most

P

Continued.

Continued.

Bass solo.

-high-est gave his thun-der, hail-stones, and coals of fire, ha-



—il-stones, and coals of fire.

ANTHEMS.

115

Continued.



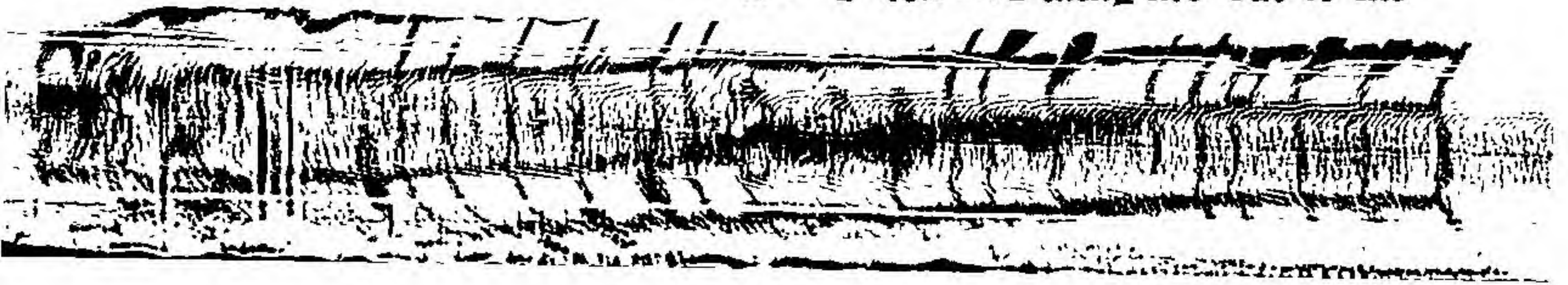
pre-sence, and a con-su-ming fire, a con-su-ming fire out of his



pre-sence, and a con-su-ming fire, con-su-ming fire,



and a con-su-ming fire out of his



Continued.



There went a smoke, went a smoke out in his



There went a smoke, there went a smoke out in his



There went a smoke, went a smo—



There went a smoke, there went a smoke out in his



pre-fence, and a con-su-ming fire, a con-su-ming fire out of his



pre-fence, and a con-su-ming fire, con-su-ming fire,



ke

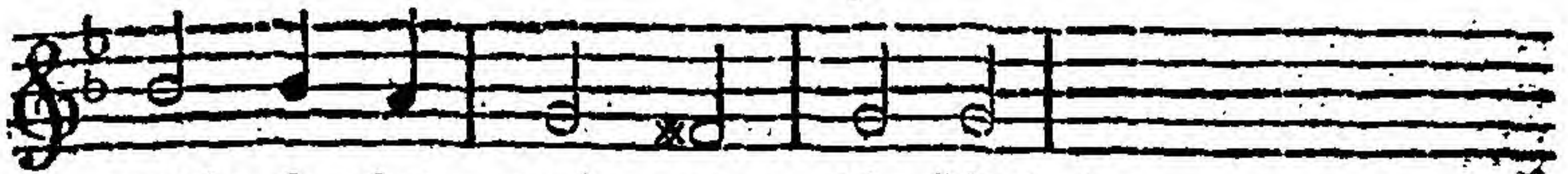
and a con-su-ming fire out of his



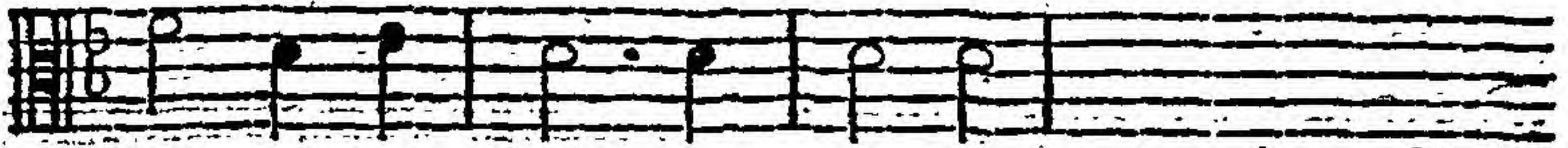
pre-fence, and a con-su-ming fire, con-su-ming fire,

Continued.

Continued.



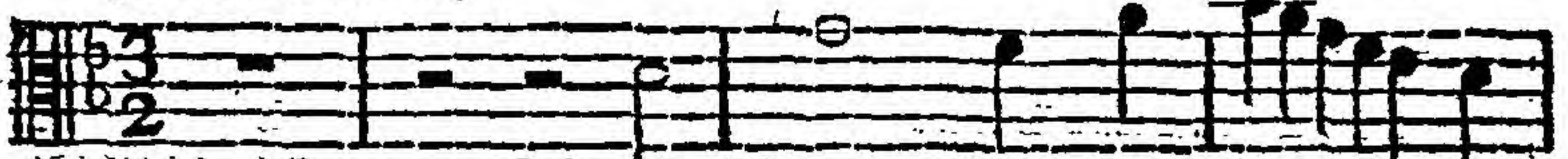
mouth, so that coals were kin—dled.



mouth, so that coals were kin—dled.



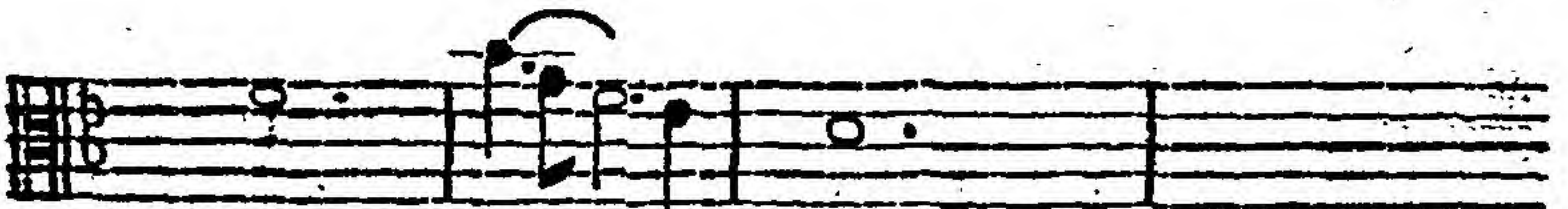
Verse, Medius and Bass.



The Lord al—so thun—der'd



The Lord al—so thun—der'd out of heav'n,



out, out of heav'n,

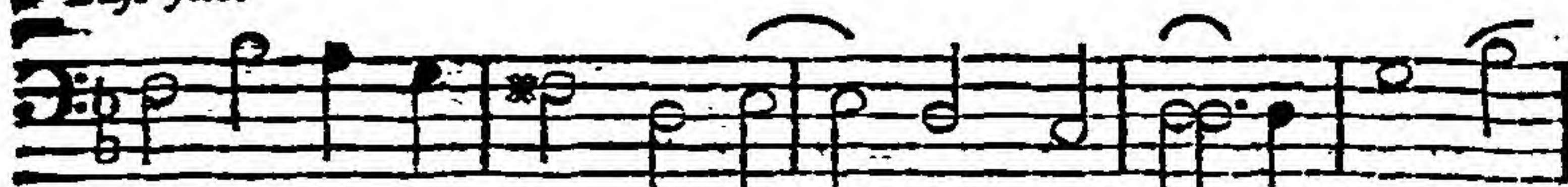


thun—der'd out of heav'n, the most

P

Continued.

Continued.

Bass solo.

high-est gave his thun-der, hail-stones, and coals of fire, ha-



—il—stones, and coals of fire.

C H O R U S.



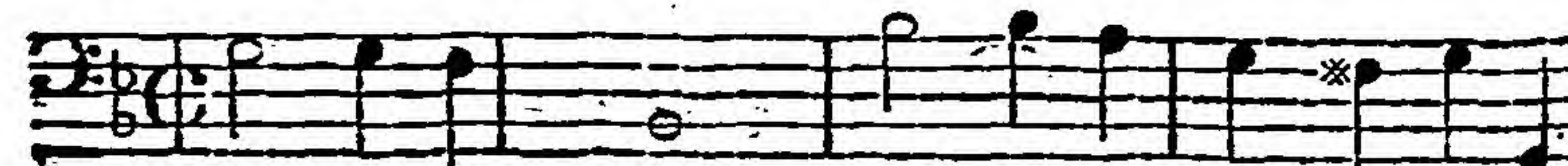
There went a smoke, went a smoke out in his



There went a smoke, there went a smoke out in his



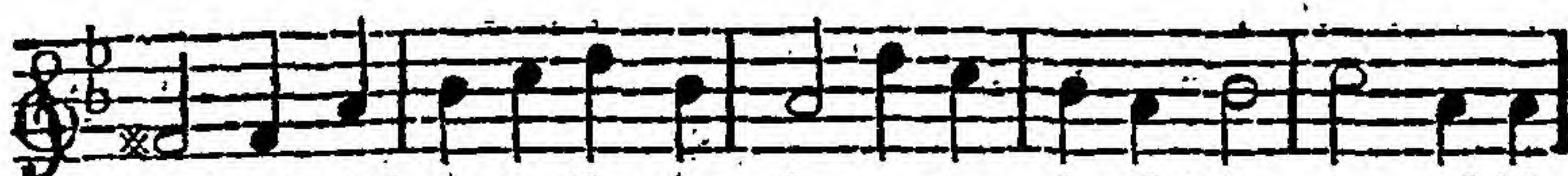
There went a smoke, went a smo—



There went a smoke, there went a smoke out in his

Continued.

Continued.



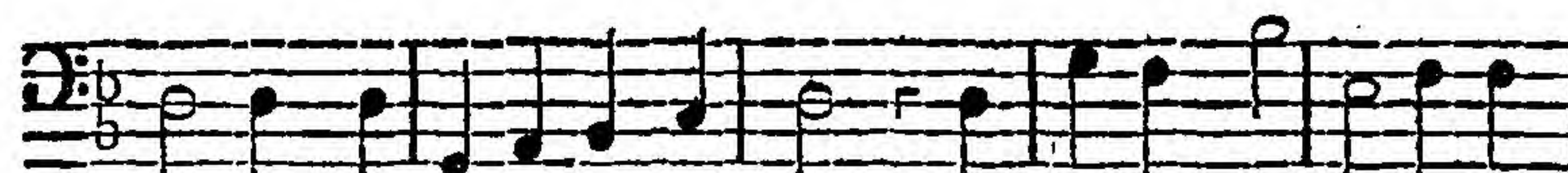
pre-sence, and a con-su-ming fire, a con-su-ming fire out of his



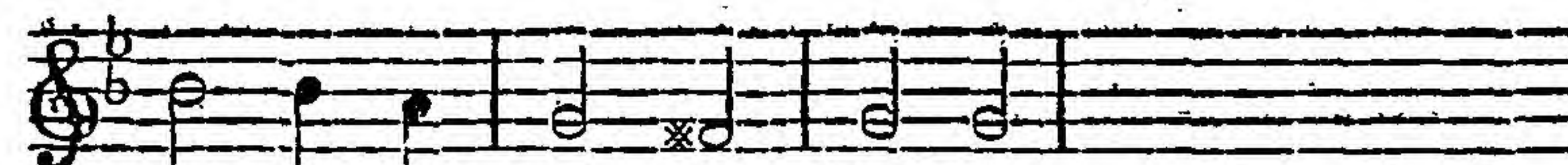
pre-sence, and a con-su-ming fire, con-su-ming fire,



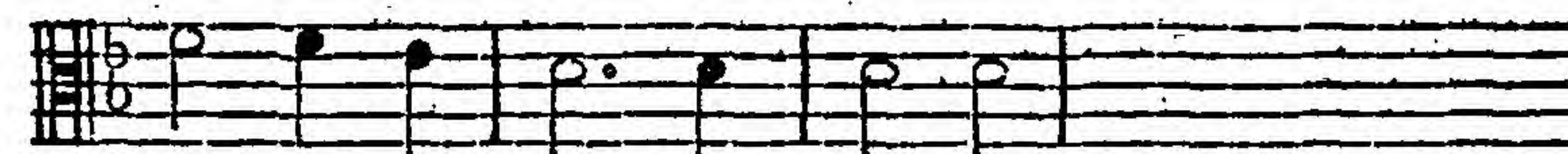
ke and a con-su-ming fire out of his



pre-sence, and a con-su-ming fire, con-su ming fire,



mouth, so that coals were kind-led.



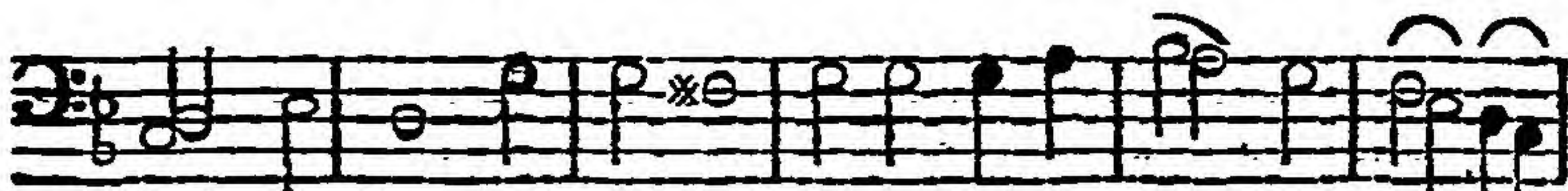
mouth, so that coals were kind-led.



Continued.

Versé, solo Bass.

They pre-ven-ted me in the day of my trou-ble, but the

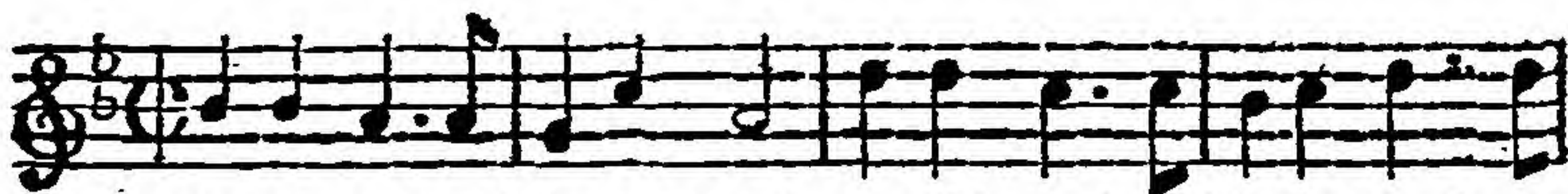


Lord, the Lord was my up-hold-er, but the Lord, the Lord was

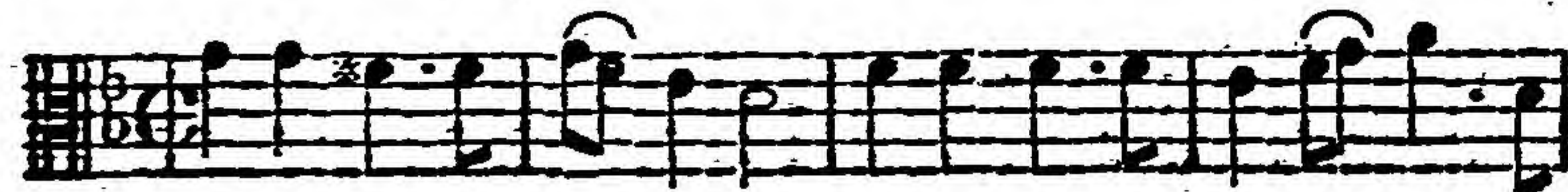


my up-hold-er.

C H O R U S.



For this cause will I give thanks, for this cause will I give thanks un-



For this cause will I give thanks, for this cause will I give thanks un-



Continued.

Continued.

:S:

— to thee, O Lord, and sing prai—ses, and sing prai—ses, and sing

:S:

:S:

— to thee, O Lord, and sing prai—ses, and sing prai—ses, and sing

:S:

1 2

prai—ses un—to thy name, name.

1 2

1 2

prai—ses un—to thy name, name.

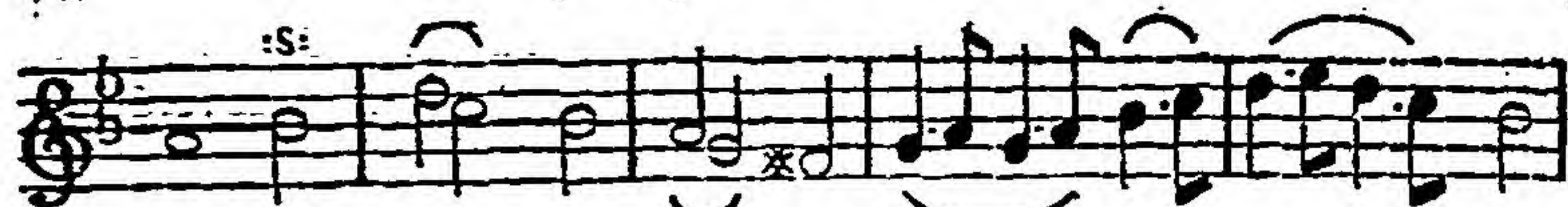
1 2

Continued.

Continued.

Verse, solo Tenor.

He brought me forth al—so in—to a place of li-ber-



—ty, he brought me forth, be—cause he had a

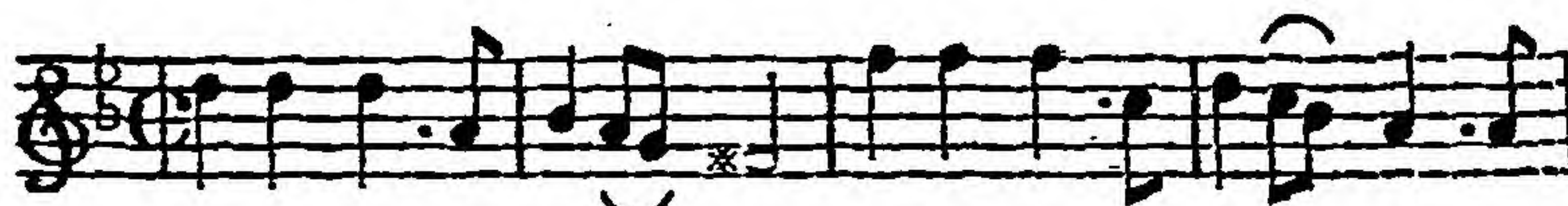
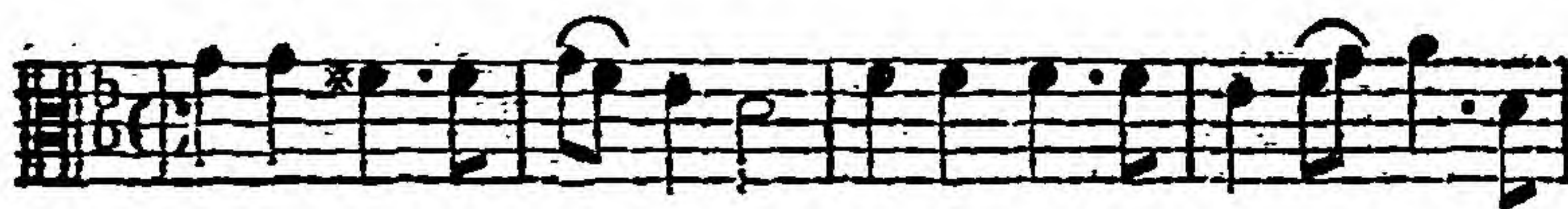


fa-vour un—to me, to me.

C H O R U S.



For this cause will I give thanks, for this cause will I give thanks un-



For this cause will I give thanks, for this cause will I give thanks un-



Continued.

Continued.

:S:



to thee, O Lord, and sing prai-ses, and sing prai-ses, and sing

:S:

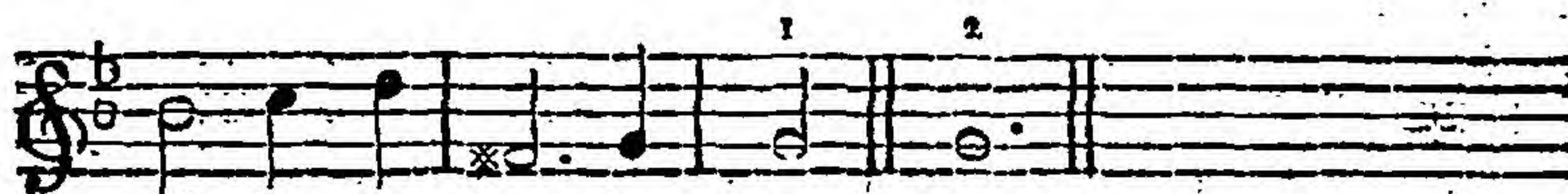


:S:

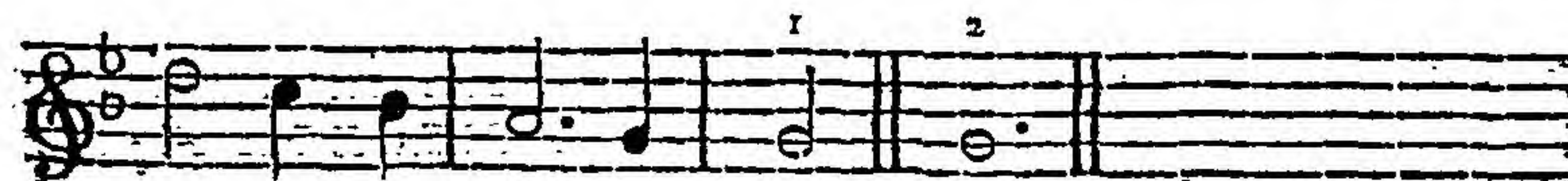
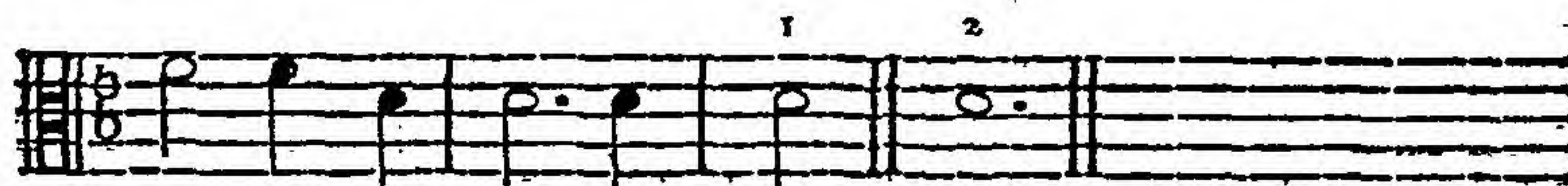


to thee, O Lord, and sing prai-ses, and sing prai-ses, and sing

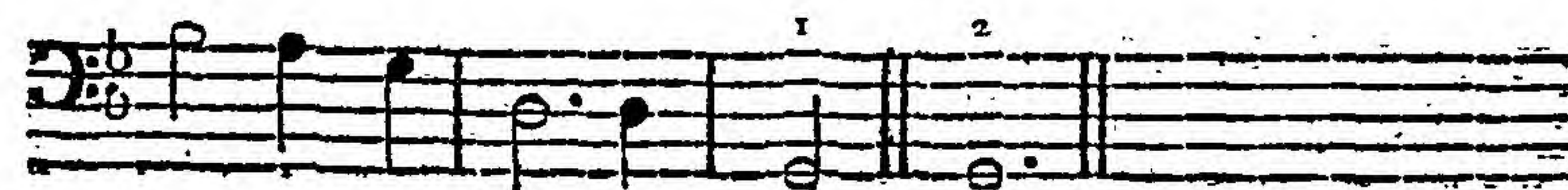
:S:



prai-ses un—to thy name, name.



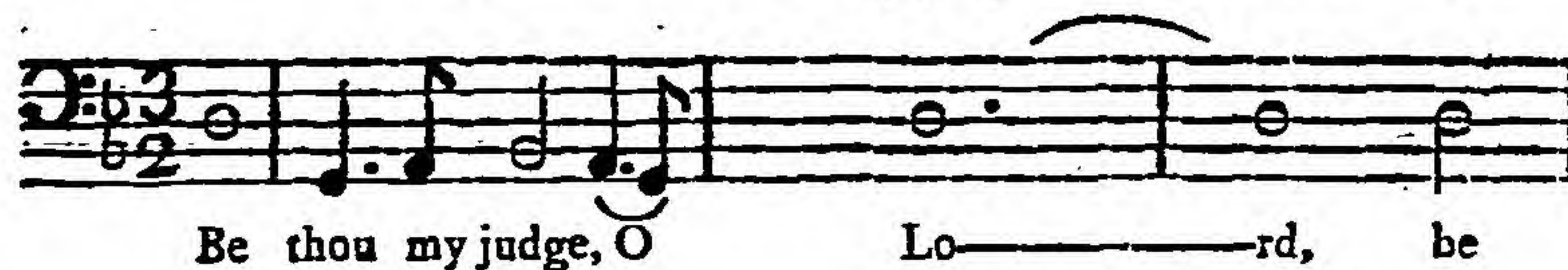
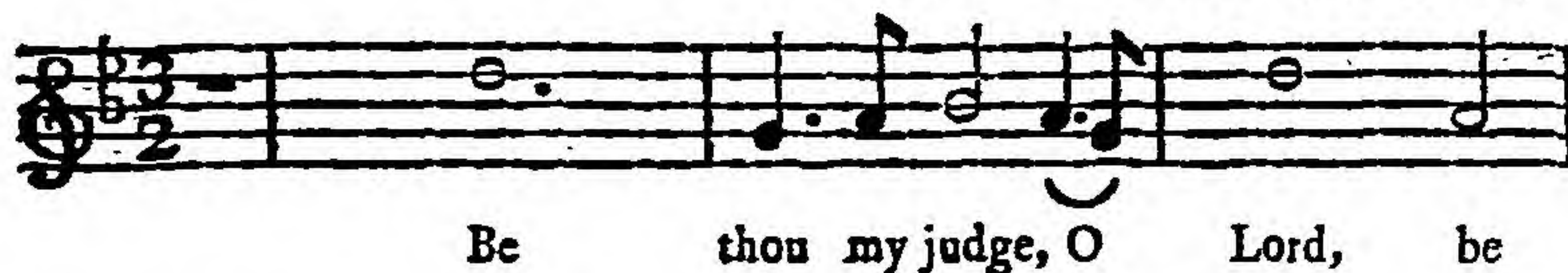
prai-ses un—to thy name, name.



An

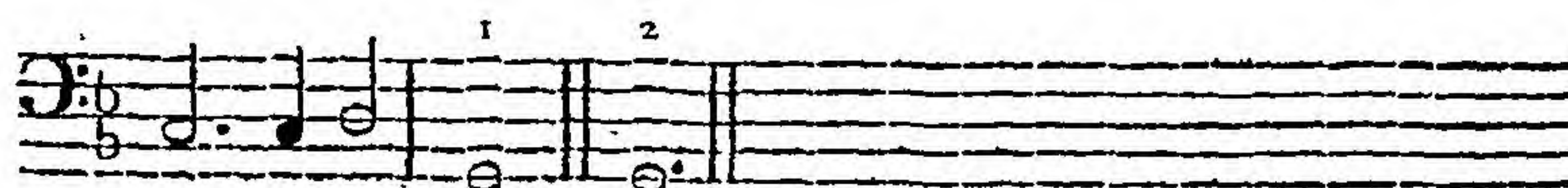
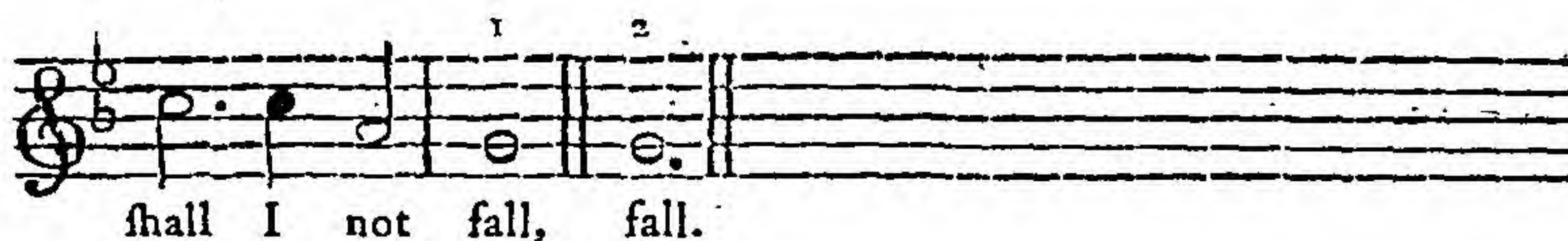
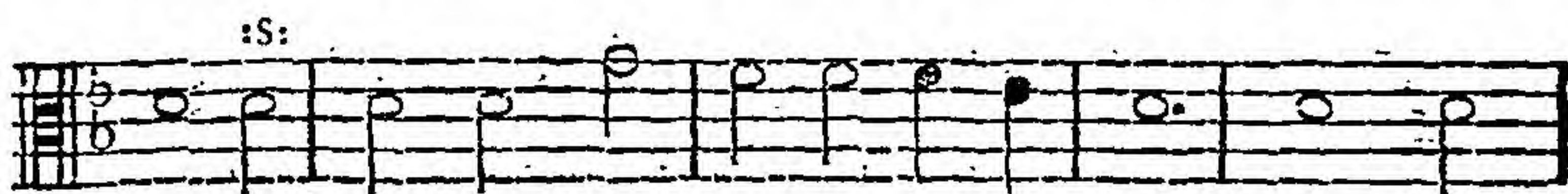
An ANTHEM taken out of the 26th Psalm.

For the HOLY SACRAMENT.



Continued.

Continued.



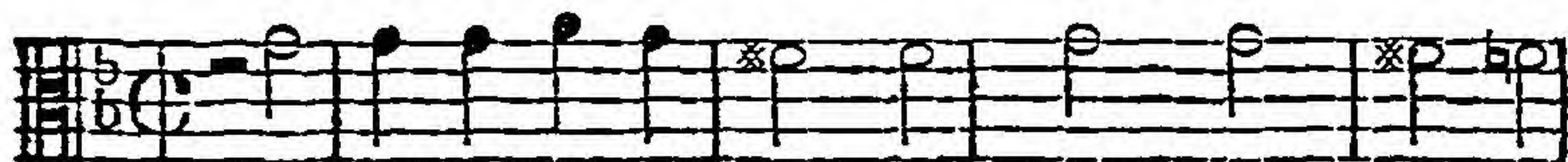
Q

Continued.

Continued.



Ex—a-mine me, O Lord, ex-



Ex—a-mine me, O Lord, and prove me, Lord, ex-



Ex—a-mine me, O Lord, and



Ex—a-mine me, O Lord, and prove me, Lord, ex-

Slow.

—a-mine me, O Lord, try out my reins and my heart;



—a-mine me, O Lord, try out my reins and my heart;



prove me, Lord, try out my reins and my heart;



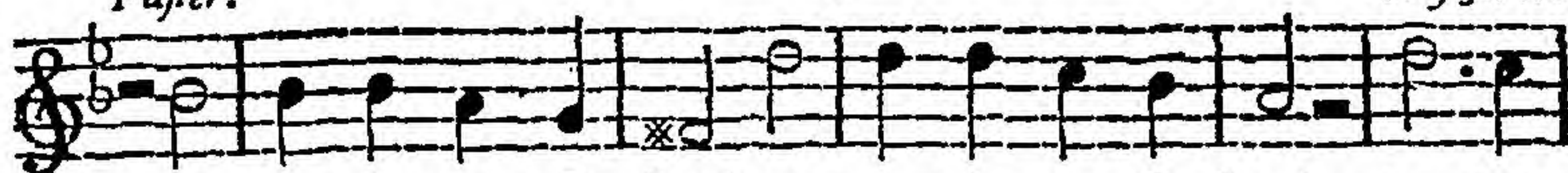
—a-mine me, O Lord, try out my reins and my heart;

Continued.

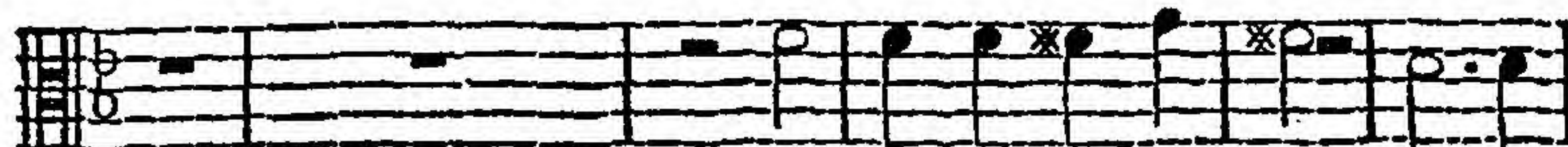
Continued.

Faster.

very slow.



ex—-a—mine me, O Lord, ex—-a—mine me, O Lord, try out



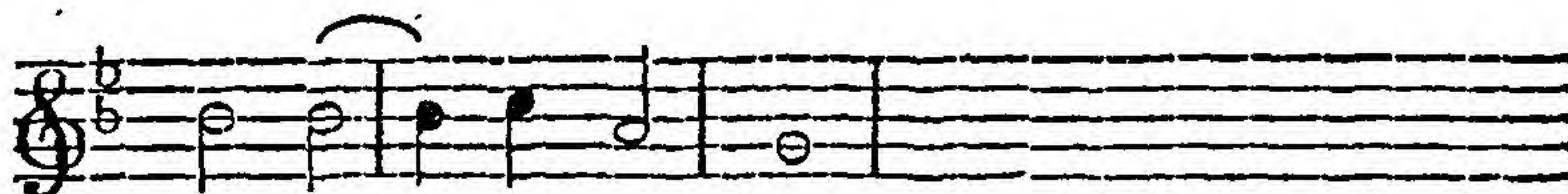
ex—-a—mine me, O Lord, try out



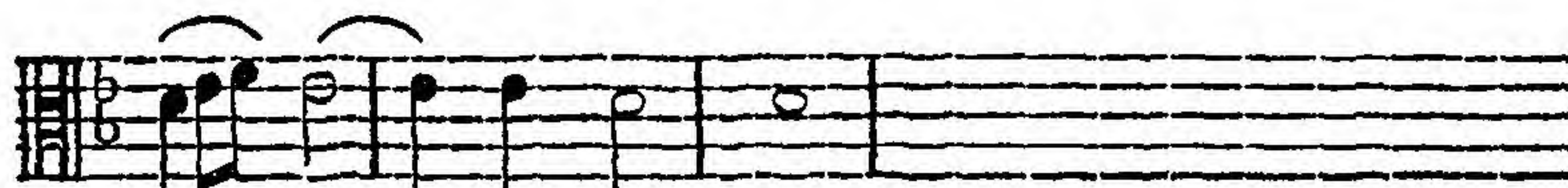
ex—-a—mine me, O Lord, and prove me, Lord, try out



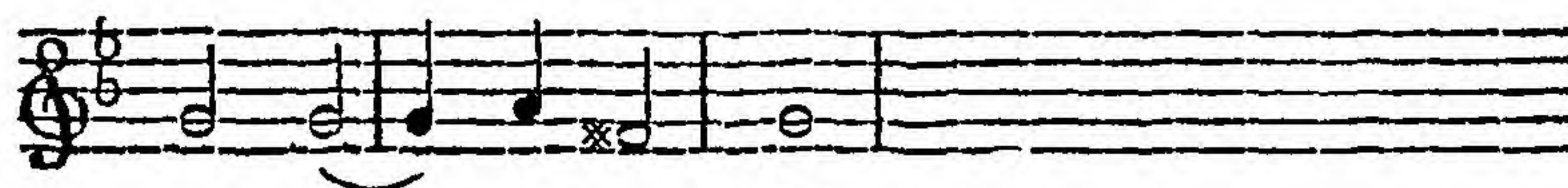
ex—-a—mine me, O Lord, try out



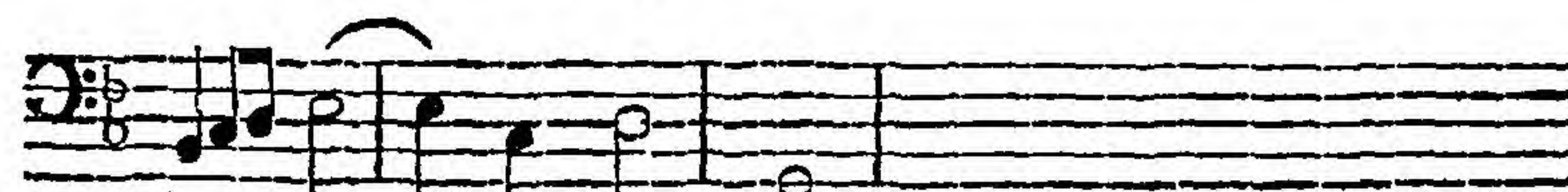
my reins and my heart.



my reins and my heart.



my reins and my heart.



my reins and my heart.

Q 2

Continued.

Verse, Bass.

Continued.



For thy lo—v-ing kind-ness is e—ver be—fore mine



eyes, and I will walk, I will wa—lk in thy truth, will



wa—lk in thy truth.

Verse, 3 Voc.

I will wash my hands, will wash my hands in



I will wash my hands, will wash my hands in



I will wash my hands in

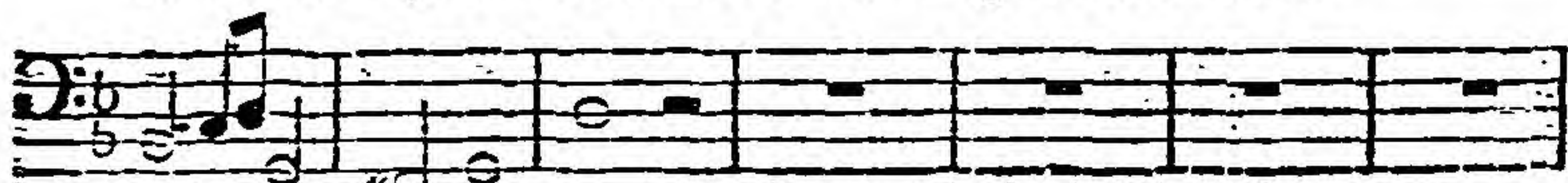


in-no-cen—cy, O Lord,

and so will I



in-no-cen—cy, O Lord, and so will I go to thine altar,



in-no-cen—cy, O Lord,

Continued.

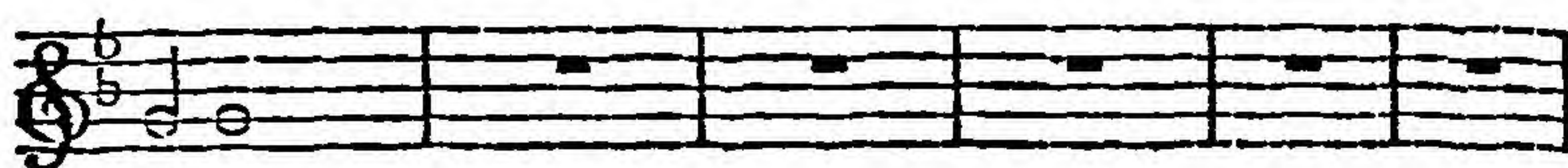
Continued.

CHORUS.

CHORUS.

Continued.

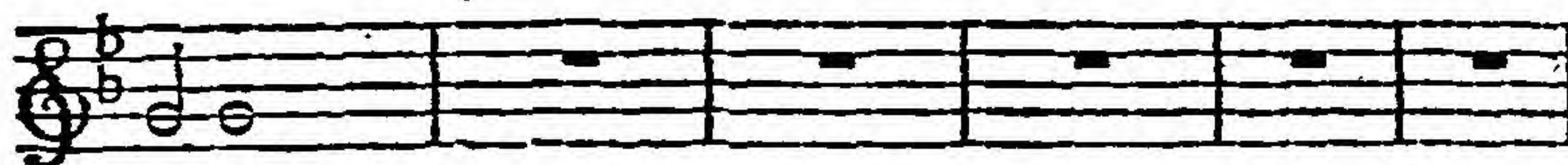
Continued.



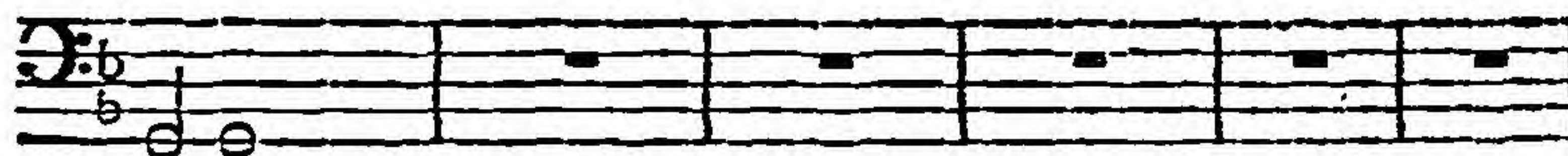
al-tar.



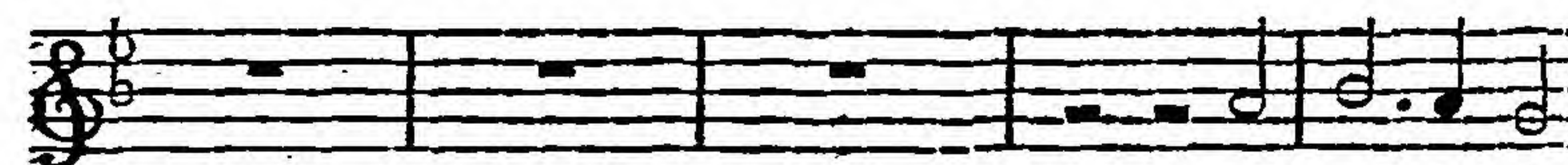
I will wash my hands in in-no-cen-cy, O Lord, and



al-tar.



fo will I g—o to thine al-tar.



and fo will I



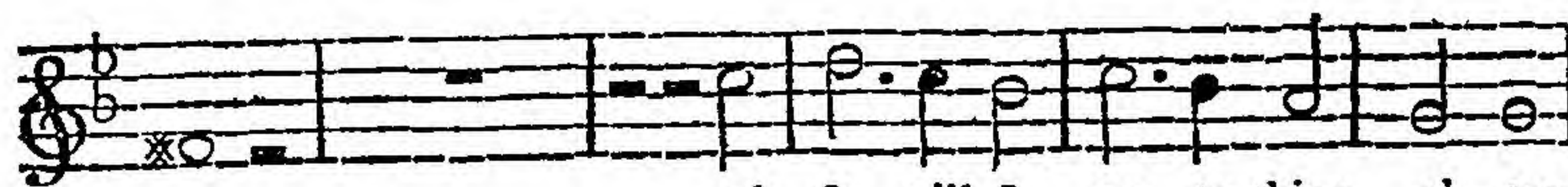
Continued.

Continued.

C H O R U S.



and so will I go to thine al—tar.



go, and so will I go to thine al—tar.



and so will I go, and so will I



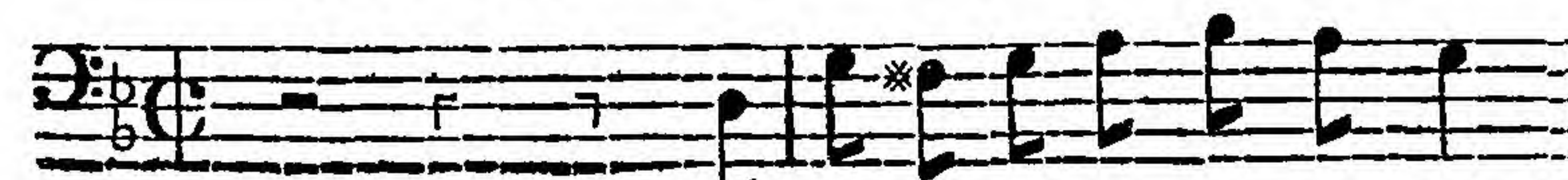
That I may shew the voice of thank—



That I may shew the voice of thank—



That I may shew the voice of thank—



That I may shew the voice of thank—

Continued.

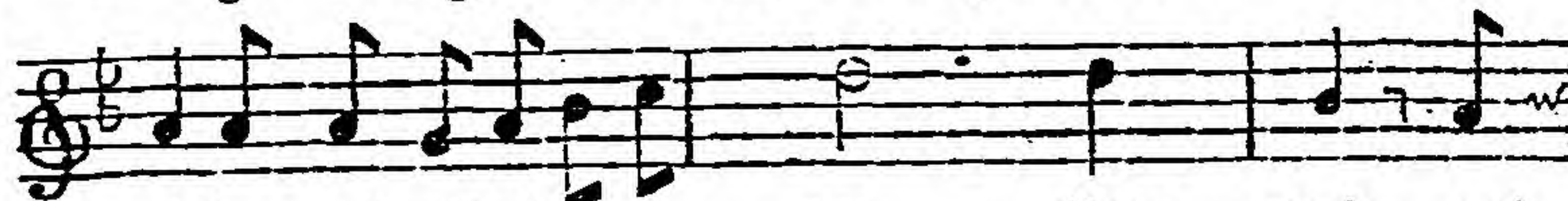
Continued.



—giving, and tell of all thy won—d'rous works, and



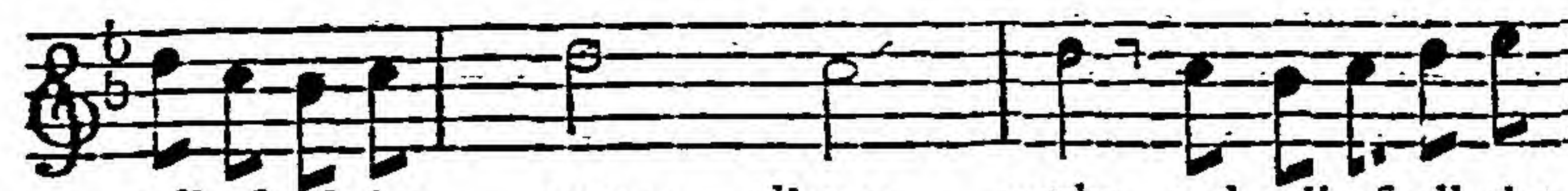
—giv—ing, and tell of all thy wond'rous wor—



—giving, and tell of all thy won—d'rous works, and



—giv—ing, and tell of all thy wond'rous wor—



tell of all thy won—d'rous works, and tell of all thy



—ks, and tell of all thy wond'rous works, and



tell of all thy won—d'rous works, and tell of all thy



—ks, and tell of all thy wond'rous works, and

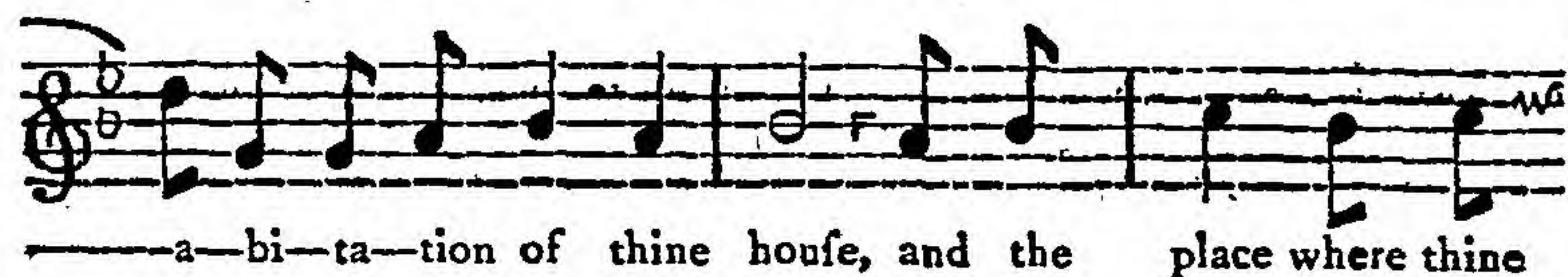
Continued.

Continued.



Treble solo.
Slow.

Soft.



R

Continued.

Continued.



That I may shew the voice of thankf—



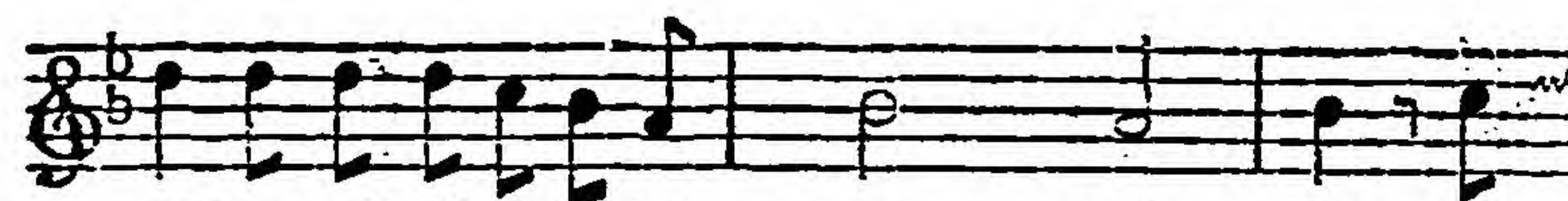
That I may shew the voice of thankf—



That I may shew the voice of thankf—



That I may shew the voice of thankf.



—giving, and tell of all thy won—d'rous works, and



—giv—ing, and tell of all thy wond'rous wor—



—giv-ing, and tell of all thy won—d'rous works, and



—giv—ing, and tell of all thy wond'rous wor—

Continued.

Continued.



tell of all thy won—d'rous works, and tell of all, and



ks, and tell of all thy wond'rous works, and



tell of all thy won—d'rous works, and tell of all, and



ks, and tell of all thy wond'rous works, and



tell of all thy wo—n—d'rous works.



tell of all thy wo—n—d'rous works.



tell of all thy wo—n—d'rous works.



tell of all thy wo—n—d'rous works.

R 2

An

An ANTHEM taken out of the Seventh Chapter of Job.

Proper for FUNERALS.

Cantus.



Medius.



Is there not an ap-point-ed time to man up-on earth?

Tenor.



Bass.



Are not his days al—so like the days of an hire-ling?

Solo.

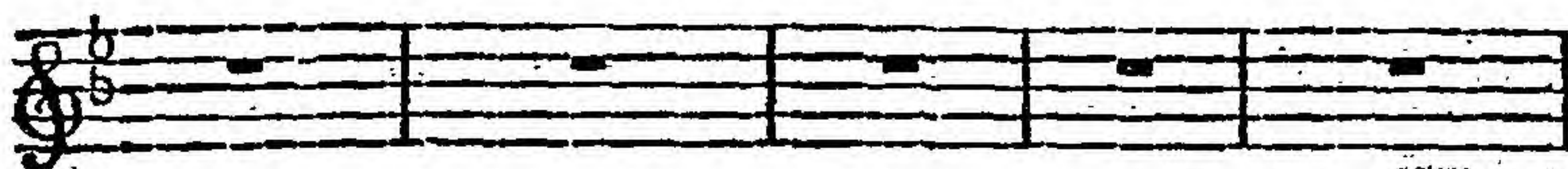


I'm



Continued.

Continued.



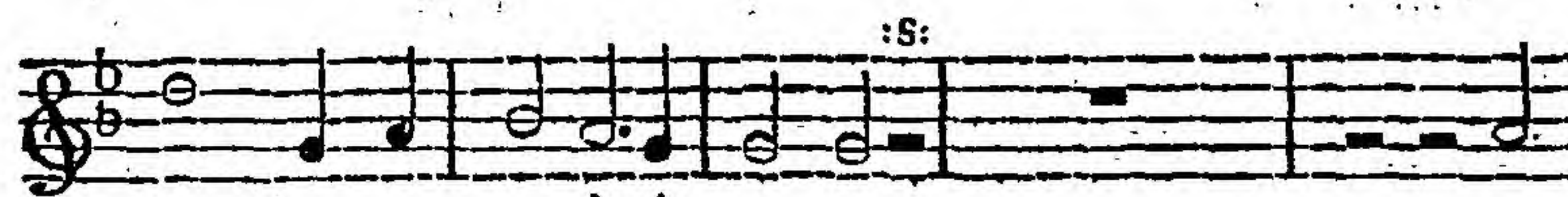
made to pos-sess months of va-ni-ty, and wea-ri-some



Cho.



and wea-ri-some nights, and



nights are ap-point-ed to me,



Continued.

Continued.



wea—ri—some nights are ap—point—ed to me; to me.



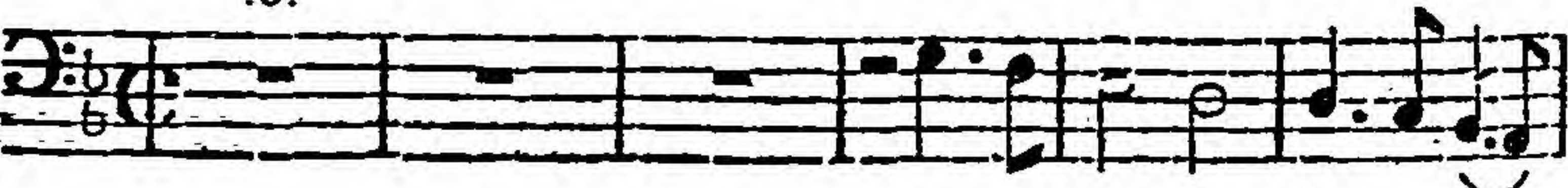
When I lie down,



Wen I lie down,



When I lie down,



When I lie down, when I lie

Continued.

Continued.

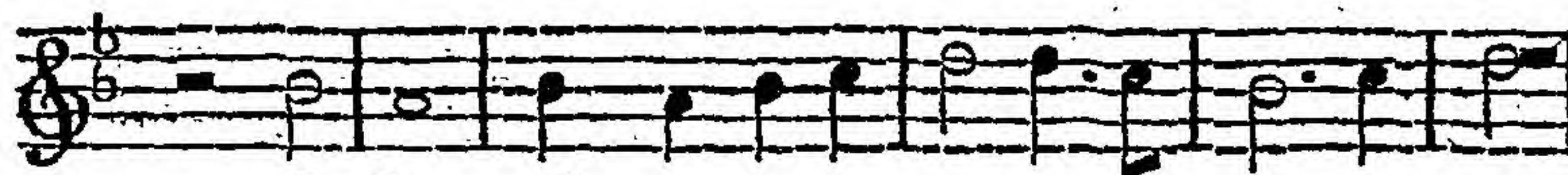
C H O R U S.



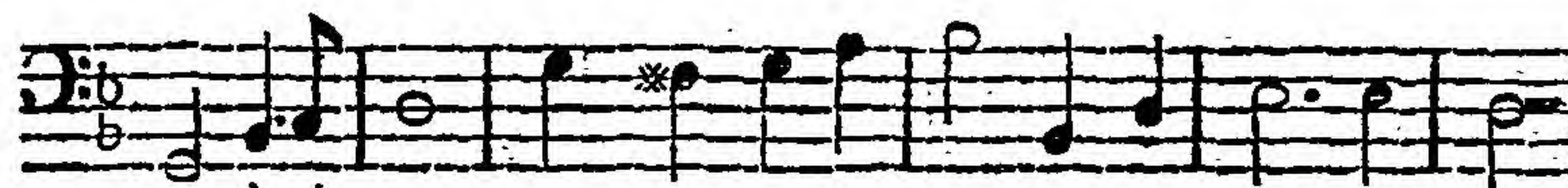
I fay,



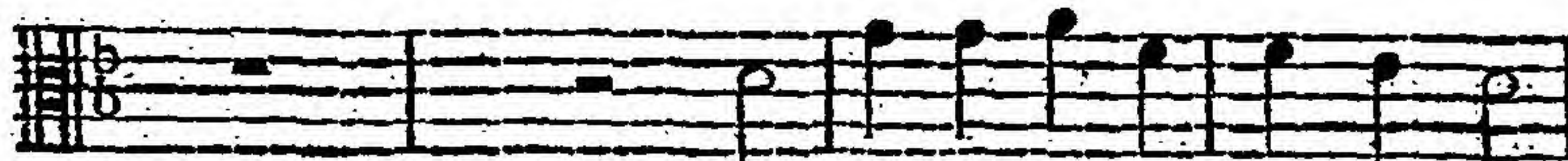
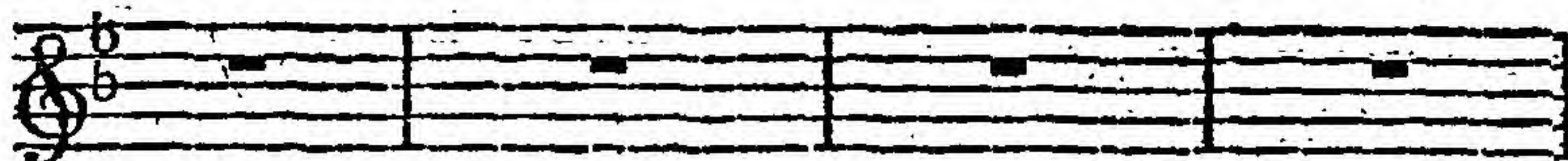
I fay, When shall I a—rise, and the night be gone?



I fay,



down, I fay,



I'm full of tof-fings to and fro,



I'm full of tof-fings to and fro,



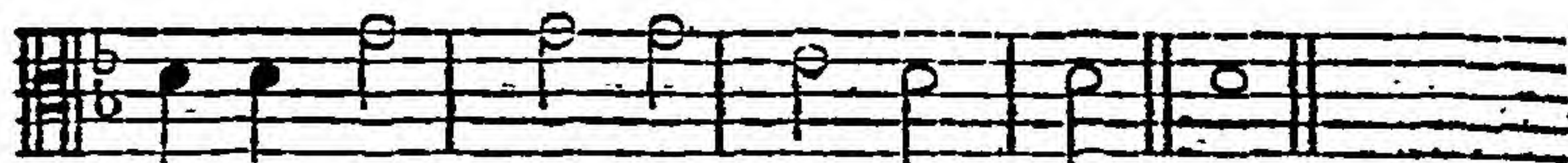
I'm full of tof-fings to and fro, tof-fings to and fro,

Continued.

Continued.



un—to the dawn—ing of the day.



un—to the dawn—ing of the day.



un—to the dawn—ing of the day.



un—to the dawn—ing of the day.

Verse, Counter and Bass.

My flesh is cloath'd with worms, my



My flesh is cloath'd with worms, and clods of dust, &c.



skin is br—ok—en and be—come loath—some.

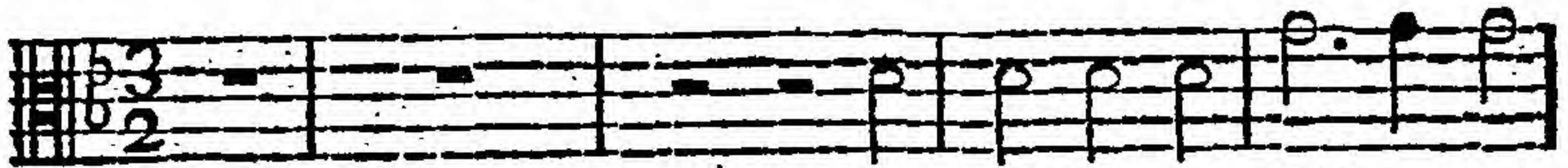


Continued.

Continued.



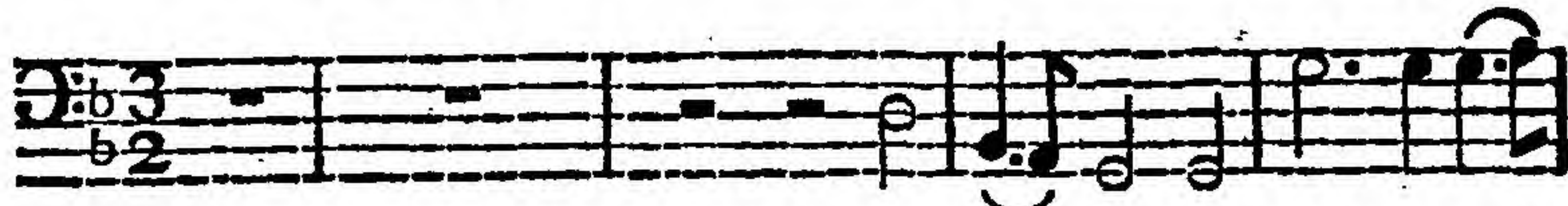
I loath it; I would not live al-way, I



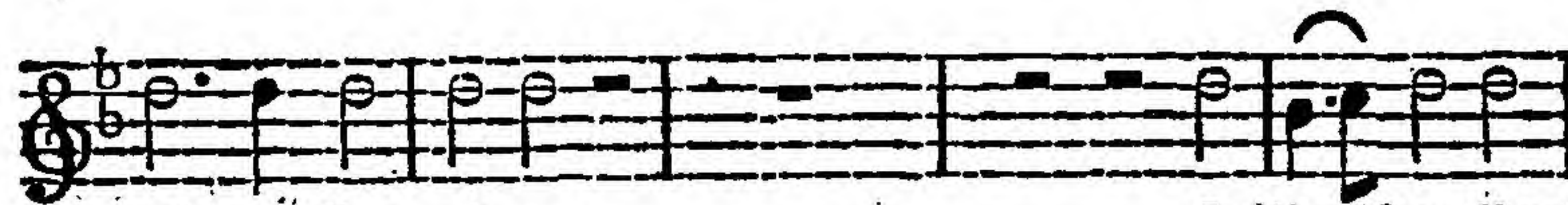
I loath it; I would not, I



I loath it; I would not live al-way, live al-way, I

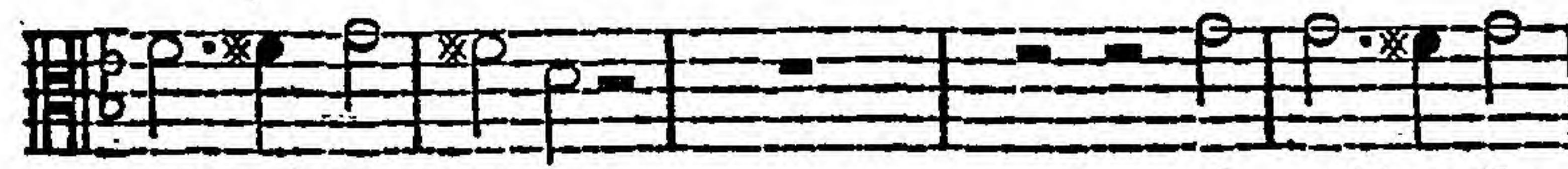


I loath it; I would not, I



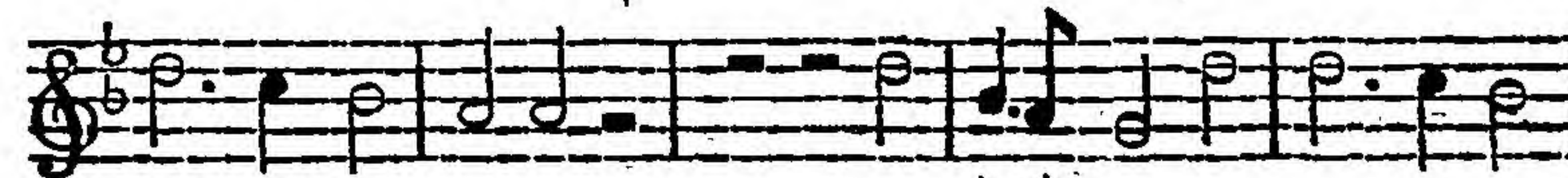
would not live al-way,

I would not live



would not live al-way,

I would not live



would not live al-way,

I loath it; I would not live



would not live al-way, I loath it; I would not, I would not live

S

Continued.

Continued.



al-way:

Slow.

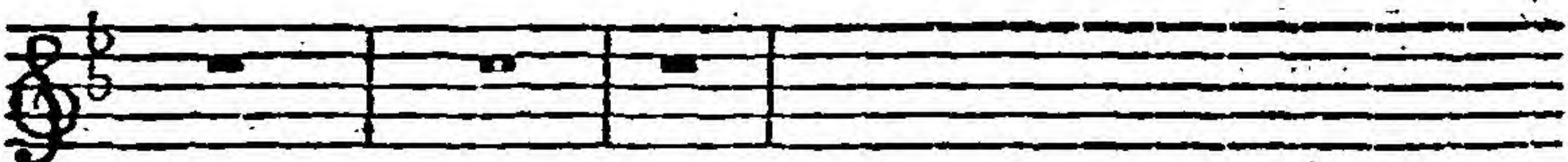
al-way:



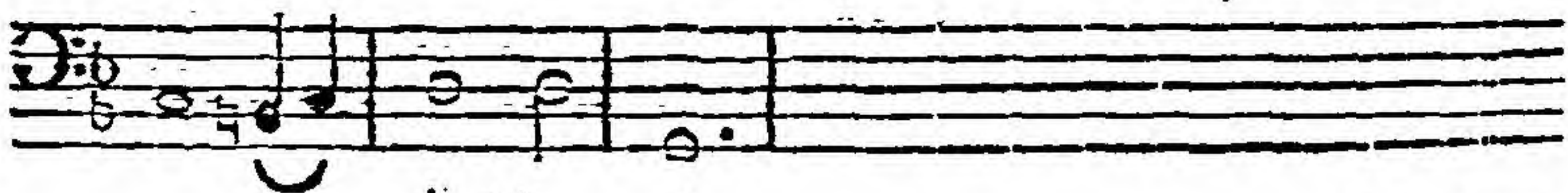
al-way: Let me a—lone, for my days are va—ni—ty, my



al-way:



days are va—ni—ty.



Continued.

Continued.

Bass solo.



My days are swift—er than a wea—ver's shut—

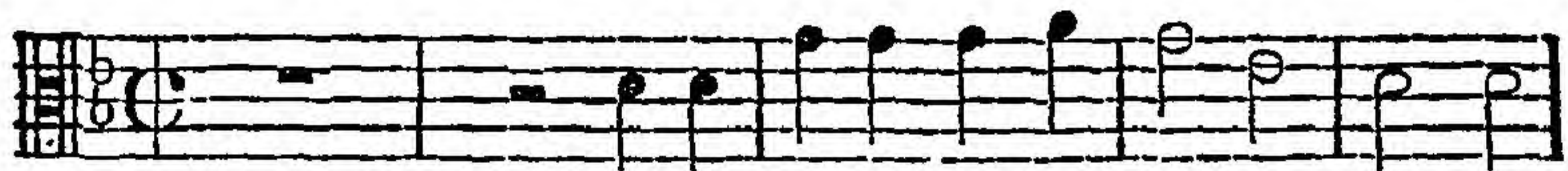


—tle, and are spent with—out

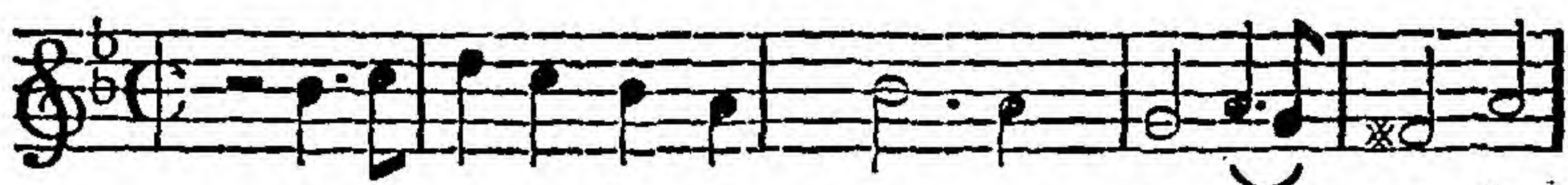
C H O R U S.




O re-member that my life, my life is wind; mine



O re-member that my life is wind; mine



O re-member that my life, my life is wind; mine



hope. O re-member that my life, my life is wind; mine

Continued.



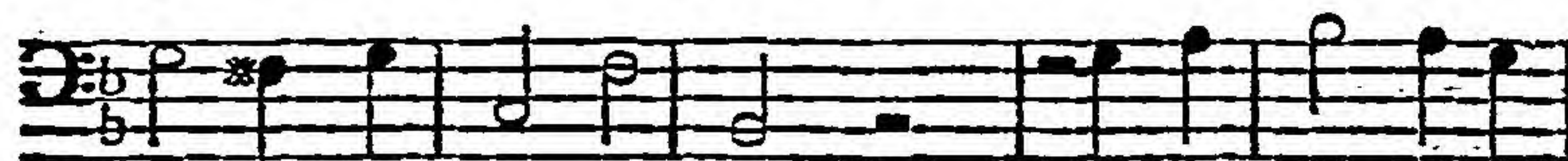
eye shall no more see good. As the cloud is con-



eye shall no more see good. As the cloud is con-



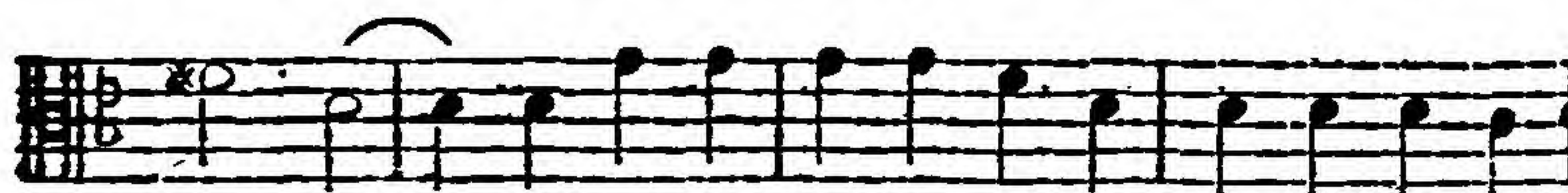
eye shall no more see good. As the cloud is con-



eye shall no more see good. As the cloud is con-



—sum-ed and va-nish-eth a—way, fo he that go-eth



—sum—ed and va-nish—eth a—way, fo he that go—eth



—sum-ed and va-nish-eth a—way, fo he that go-eth



—sum—ed and va-nish—eth a—way fo he that go-eth

Continued.


AN T H E M S.

Continued.

down to the grave, shall come up no more. For

down to the grave, shall come up no more. For now shall I

down to the grave, shall come up no more. For



sleep, shall I sleep in the dust, and thou shalt seek me in the morn-ing,



now shall I sleep in the dust, and thou shalt seek me

sleep, shall I sleep in the dust, and thou shalt seek me in the morning,

now shall I sleep in the dust, and thou shalt seek me

Continued.

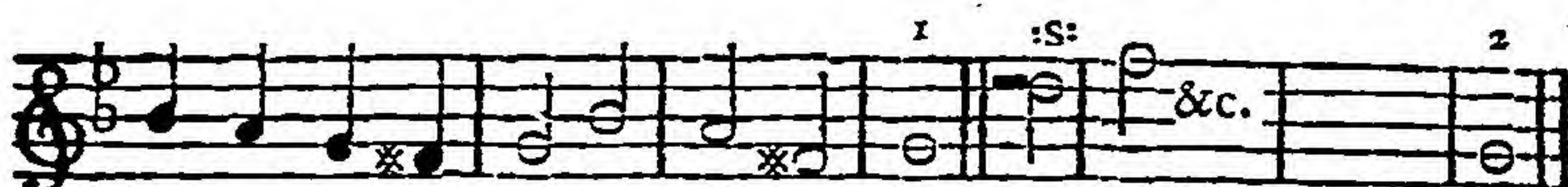
Continued.

Slow.

thou shalt seek me, but I shall not be, for now, &c. be.



in the morn-ing, but I shall not be, for now, &c.



thou shalt seek me, but I shall not be, for now, &c. be.



in the morning, but I shall not be, for now, &c. be.

An ANTHEM taken out of the 128th Psalm.

Verse, Medius.

Bles-fed are all they, bles-fed are all they that fear the Lord, and



wa- lk in his ways; for thou shalt eat the



a-bour of thine hands.

Continued.

Continued.



O well is thee, and hap—p-py shalt thou be, and



O well is thee, and hap—py shalt thou be, O



O well is thee, and ha—p-py shalt thou be, and



O well is thee, and ha—p-py shalt thou be, O

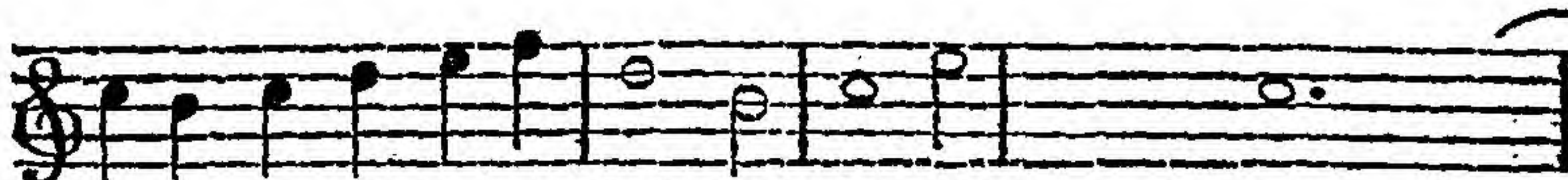


hap-py, hap-py, hap-py, shalt thou be, O

we—

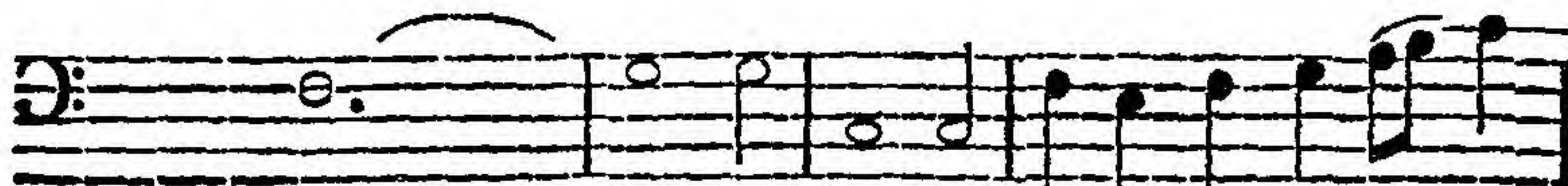


we—ll is thee, and happy, hap-py, hap-py



hap-py, happy, hap-py shalt thou be O

we—



we—ll is thee, and hap-py, hap-py, hap-py

Continued.

Continued.

*Verse, Treble.*

Continued.

Continued.

Verse solo, Bass.

Thy chil-dren like the o—live branches round a—

—bout thy ta—ble, like the o—live branches round a—

—bout thy ta—ble, like the o—live branches rou—

—nd a—bout thy ta—ble.

CHORUS.

O well is thee, and ha—p-py shalt thou be, and

O well is thee, and hap—py shalt thou be, O

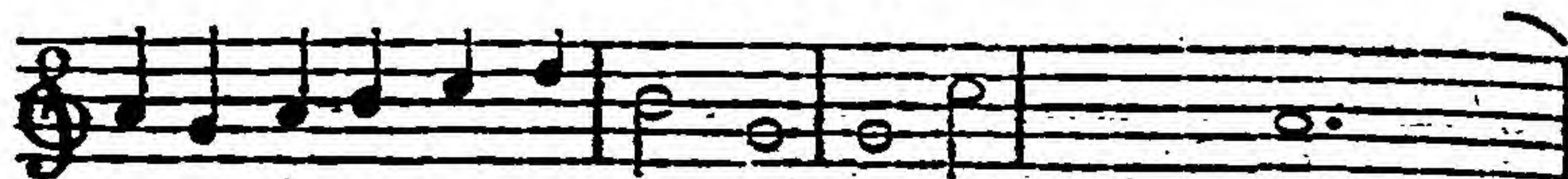
O well is thee, and ha—p-py shalt thou be, and

O well is thee and ha—p-py shalt thou be, O

T

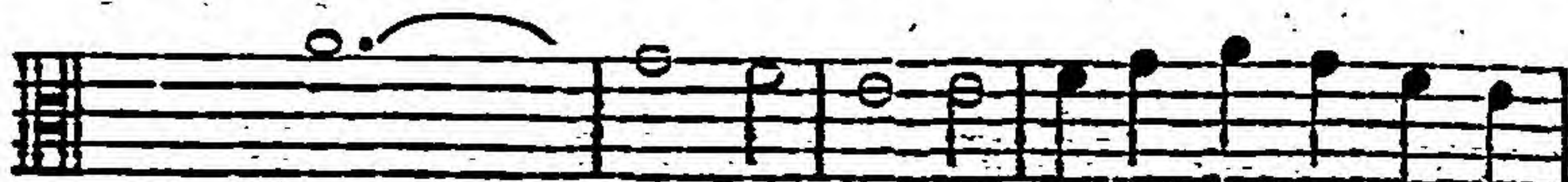
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Continued.

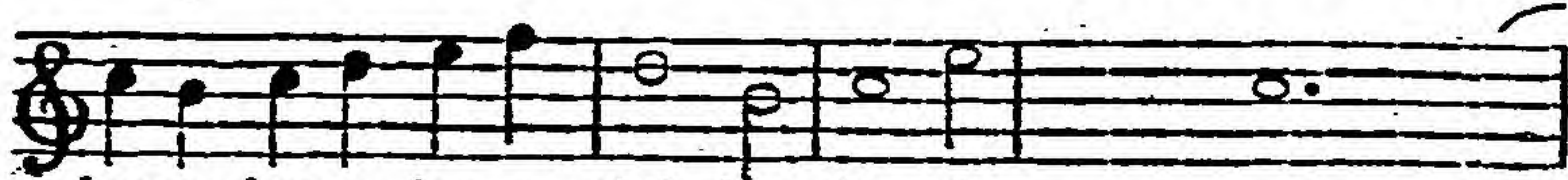


hap-py, hap-py, hap-py shalt thou be, O

we



we ——— ll is thee, and happy, hap-py, hap-py



hap-py, hap-py, hap-py shalt thou be, O

we



we ——— ll is thee, and hap-py, hap-py, hap-py



—— ll is thee, and ha ——— p-py shalt thou be.



shalt thou be, and hap ——— py, &c.



—— ll is thee, and ha ——— p-py shalt thou be.



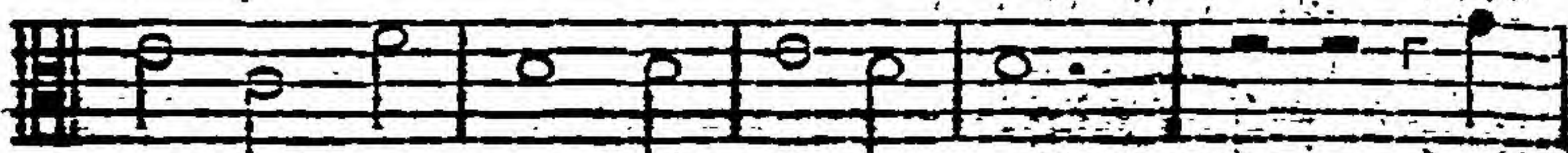
shalt thou be, and ha ——— p-py, &c.

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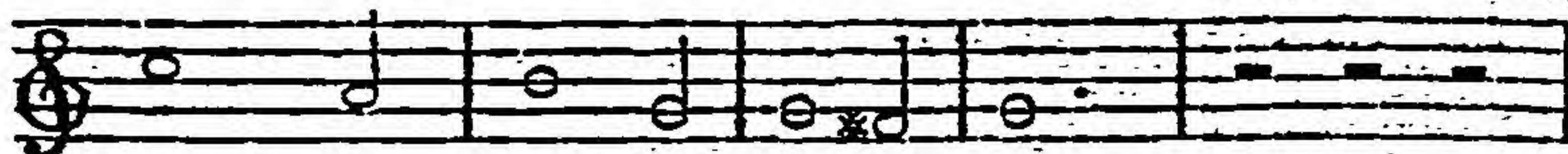
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Lord from out of Si-on shall so bless thee, that thou shalt see Je-



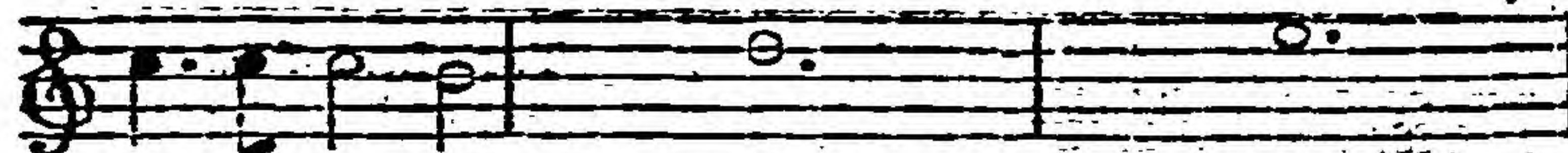
Si-on shall so, shall so bless thee, that



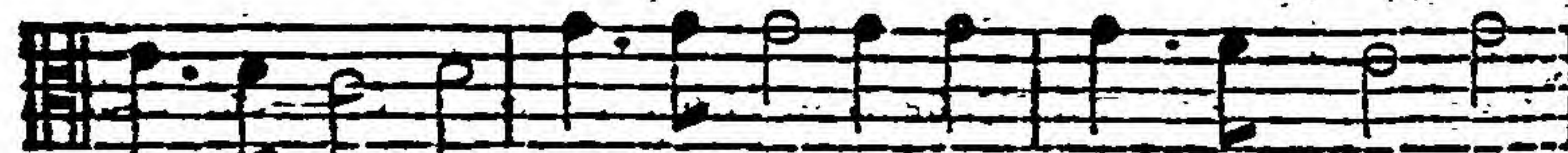
so bless thee, shall so bless thee,



thee, the Lord shall so bless thee,



ru-sa-lem, Je-ru-



thou shalt see Je-ru-sa-lēm in prof-pe-ri-ty, Je-



that thou shalt see Je-ru-sa-lem in prof-



that thou shalt see Je-

Continued.

Continued.



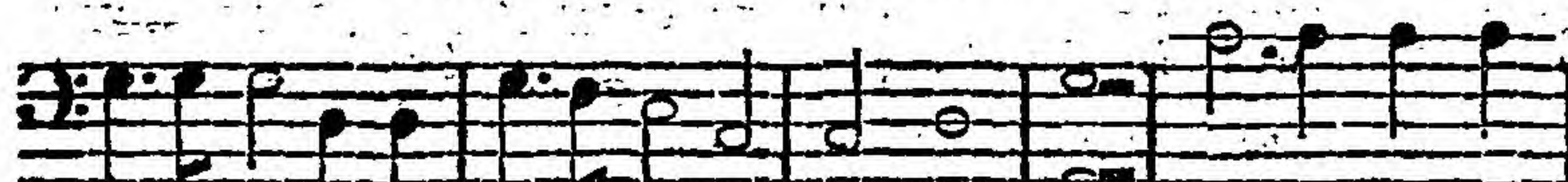
—fa-lem in prof-pe—ri—ty all thy life long:



—ru-fa-lem in prof-pe—ri—ty all thy life long: Yea, that thou shalt



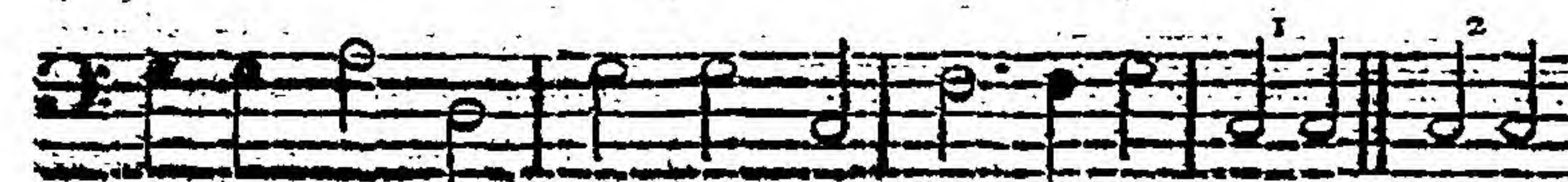
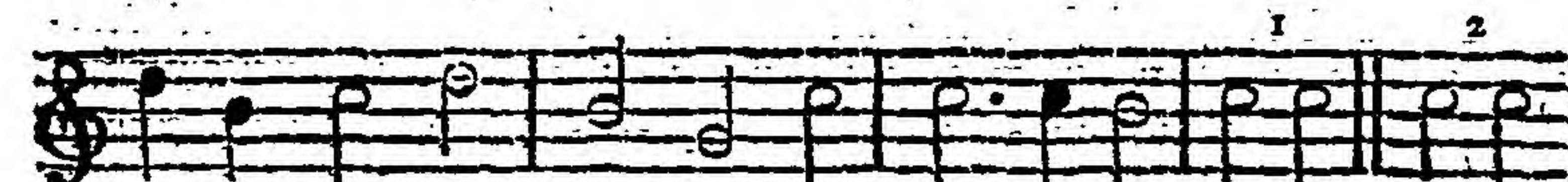
—pe—ri—ty, in prof-pe—ri—ty all thy life long:



—ru-fa-lem in prof-pe—ri—ty all thy life long:



see thy chil-drens chil—dren, and peace up-on If-r'el, If-r'el,



Continued.

Continued.


C · H Ò R ' U S.

O well is thee, and ha—p—py shalt thou be, and.

O well is thee, and hap——py shalt thou be, O

O well is thee, and ha—p-py shalt thou be, and

O well is thee, and ha—p-py shalt thou be, O



hap-py, hap-py, hap-py shalt thou be, O we—

we—ll is thee, and happy, hap-py, hap-py



hap-py, happy, hap-py shalt thou be, O we—

we ————— ll is thee, and hap-py, hap-py, hap-py
Continued.

Continued.

Continued.



—ll is thee, and ha—p-py shalt thou be.



shalt thou be, and hap—py, &c.



—ll is thee, and ha—p-py shalt thou be.

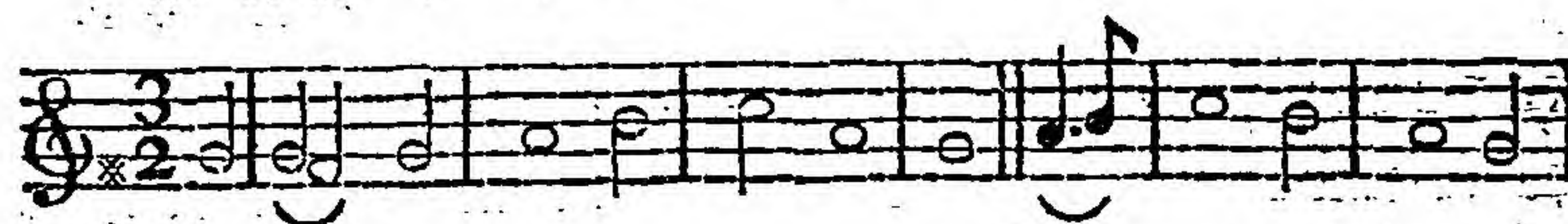


shalt thou be, and hap—py, &c.

Bridport Tune. Psalm XVI.



I thank the Lord who cau-fed me to un-der-stand a—

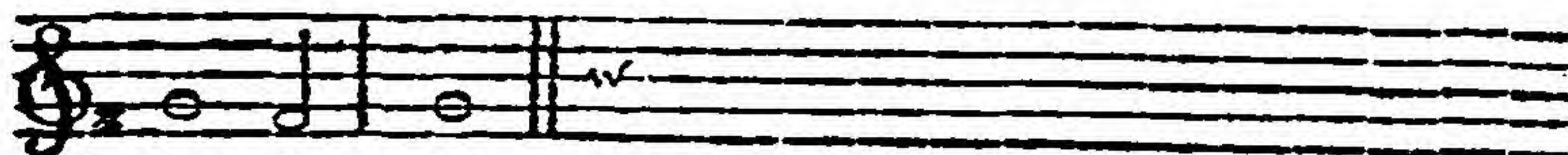
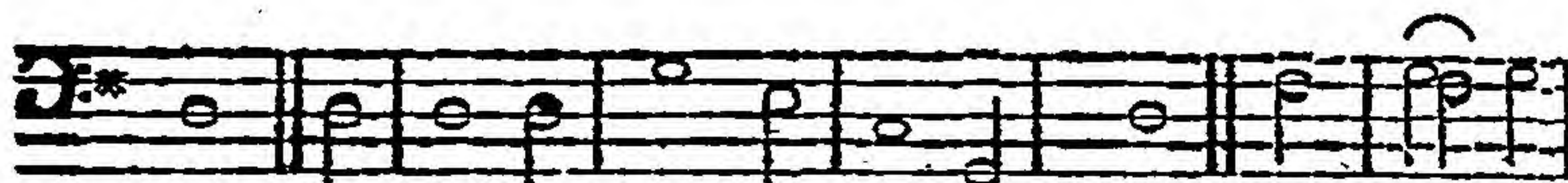


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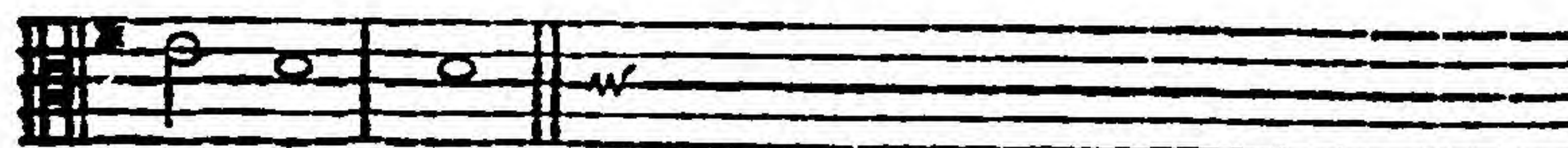
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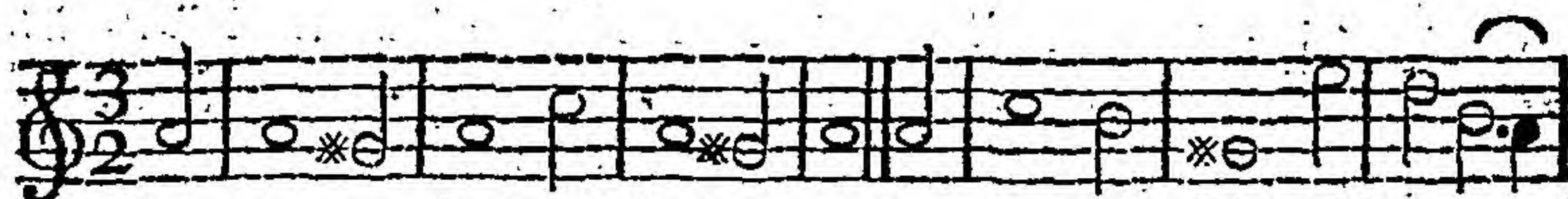
—right: For by his means my se-cret thoughts do teach me



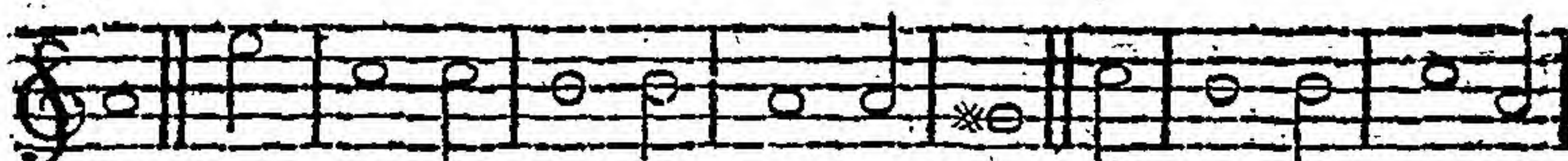
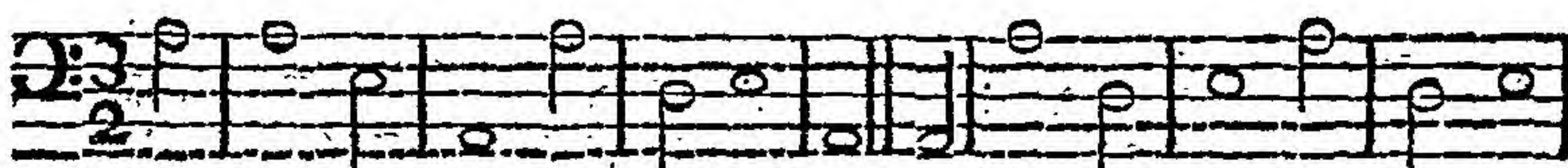
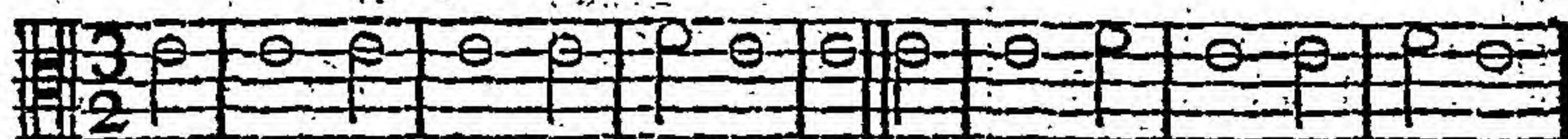
in the night.

*Weymouth*

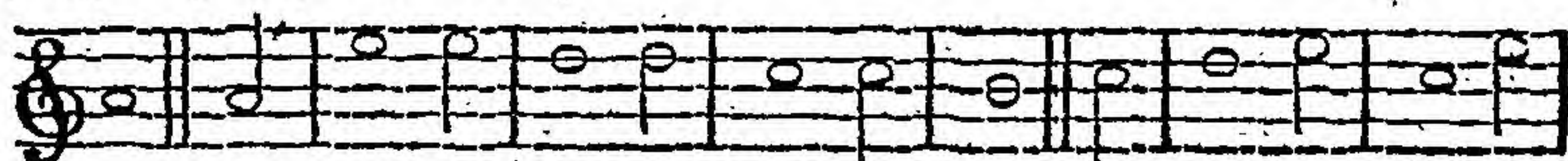
Weymouth Tune. Psalm LXXXVIII.



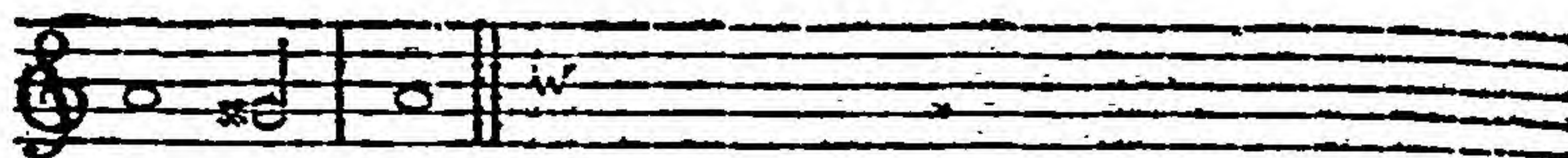
To thee, my God and Saviour, I, by day and night address my



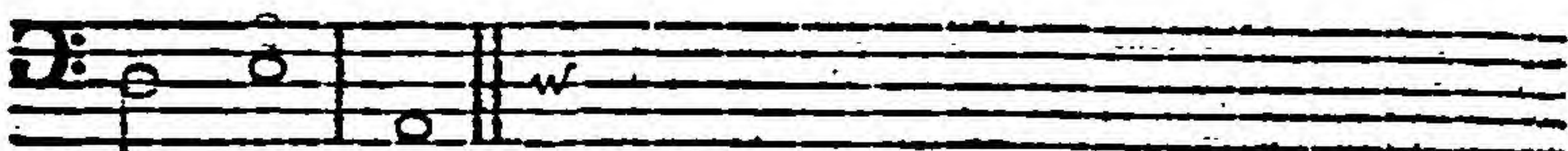
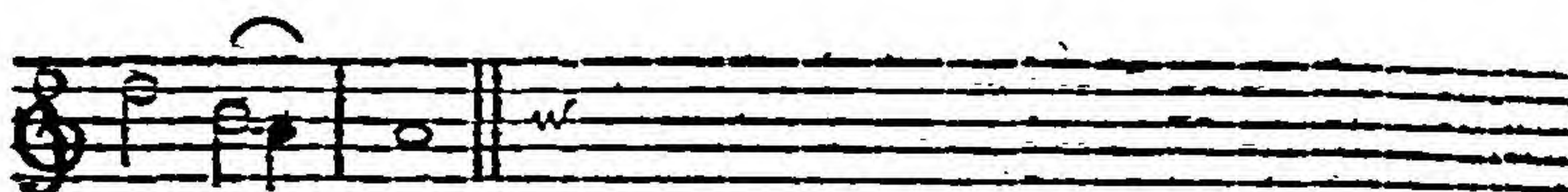
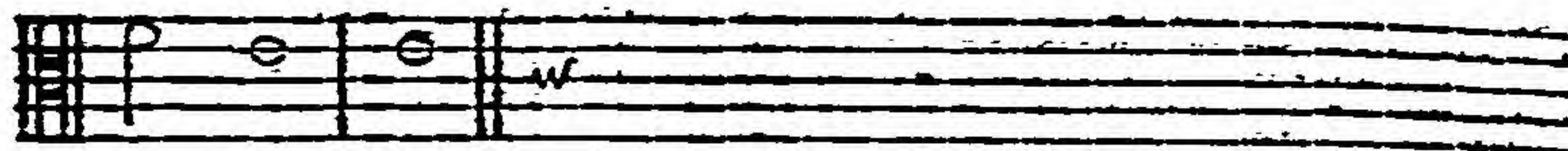
cry: Vouch-safe my mournful voice to hear, to my dis-tress in-



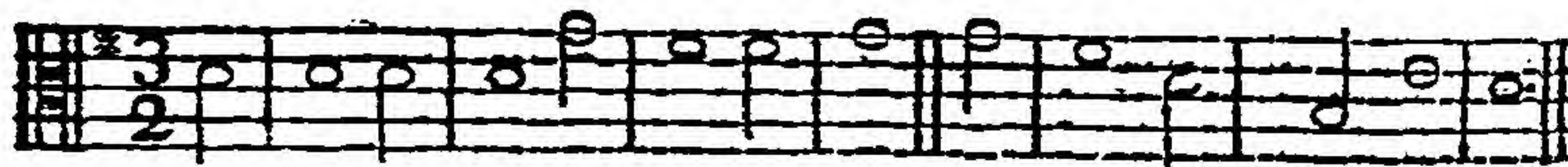
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—cline thine ear.



Froom Tune. Psalm XVIII, Verse 9, &c.

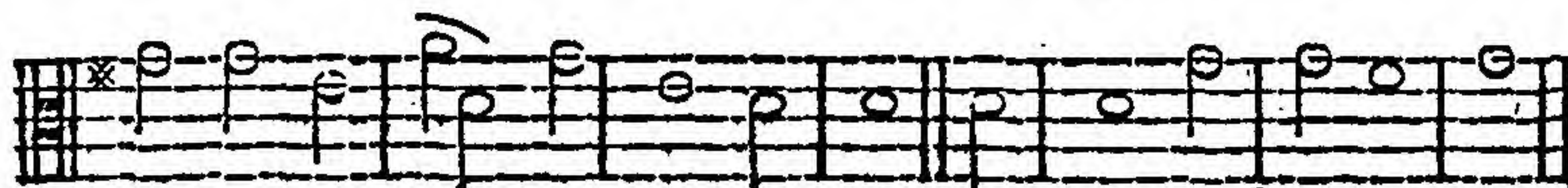


The Lord de-scend-ed from a—bove, and bow'd the heav'ns most high;



Continued.

Continued.



And un-der-neath his feet he cast the dark-ness of the sky.



- 10 On cherubs and on cherubims
 Full royally he rode ;
 And on the wings of mighty winds
 Came flying all abroad.
- 11 And like a Den most dark he made
 His hid and secret place :
 With waters black and airy clouds
 Encompassed he was.
- 12 At his bright presence did thick clouds
 In haste away retire ;
 And in the stead thereof did come
 Hail-stones and coals of fire.
- 13 The fiery darts and thunder-bolts
 Disperse them here and there ;
 And with his frequent light'nings he
 Doth put them in great fear.
- 14 When, thou, O Lord, with great rebuke
 Thy anger dost declare,
 The springs, and the Foundations of
 The world discover'd are.

Pfalm CIII. *Verse* 1, 2, 3 4, 8, 19, 20, 21, 22.



God's ho—ly name for



My soul, in—spir'd with sa—cred love,



e-ver blefs:



Of all his favours mind—ful prove, and still thy

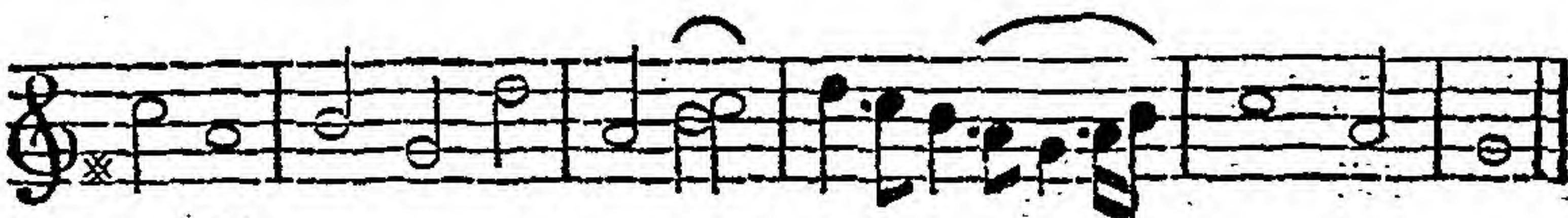


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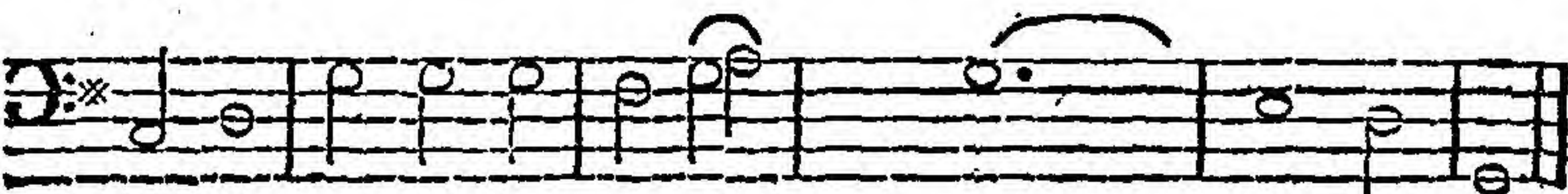
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and still thy grate-ful tha—nks ex-prefs.



grate-ful,



3, 4 'Tis he that all thy sins forgives,
 And after sickness makes thee sound;
 From danger he thy life retrieves,
 By him with grace and mercy crown'd.

8 The Lord abounds with tender love,
 And unexampled acts of grace;
 His waken'd wrath doth slowly move,
 His willing mercy flows apace.

19, 20 The Lord, the universal King,
 In heav'n has fix'd his lofty throne:
 To him ye angels, praises sing,
 In whose great strength his pow'r is shewn.

21 Ye that his just commands obey,
 And hear and do his sacred will;
 Ye hosts of his this tribute pay,
 Who still what he ordains fulfill.

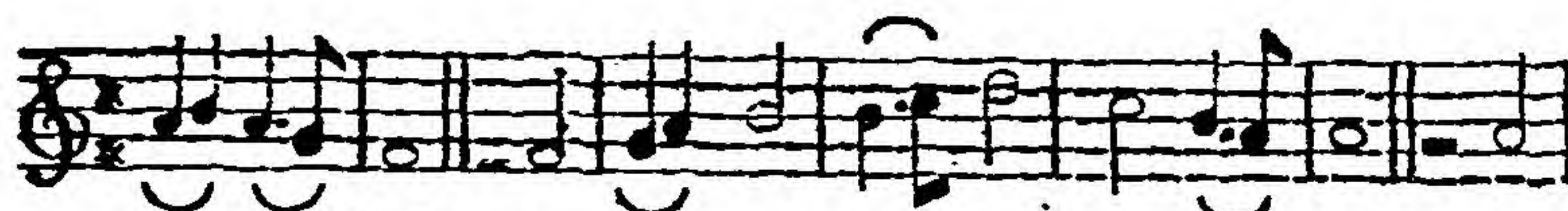
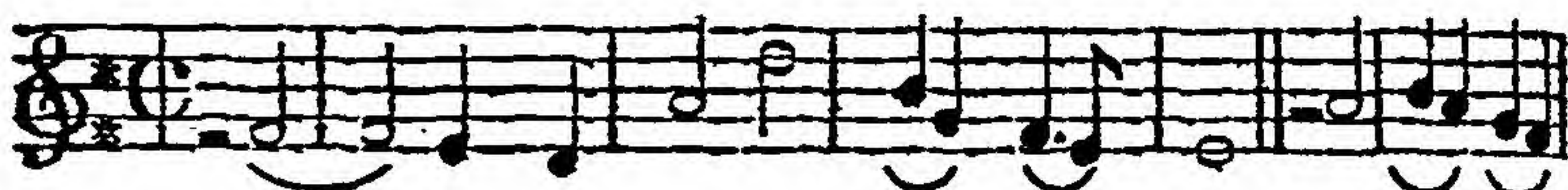
22 Let ev'ry creature jointly bless
 The mighty Lord; and thou, my heart,
 With grateful joy thy thanks express,
 And in this concert bear thy part.

Yeovil

Yeovil Tune. Psalm CXVI; Verse 1, 2, 3, 4, 5, 6.



My soul with grate-ful thoughts of love, en-tire-ly



is pos-sess'd;

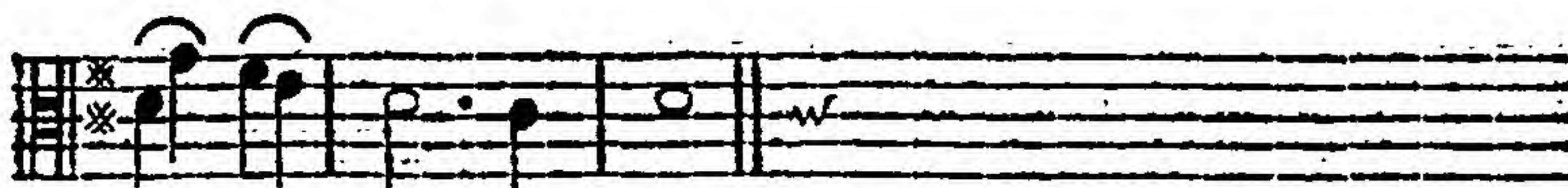
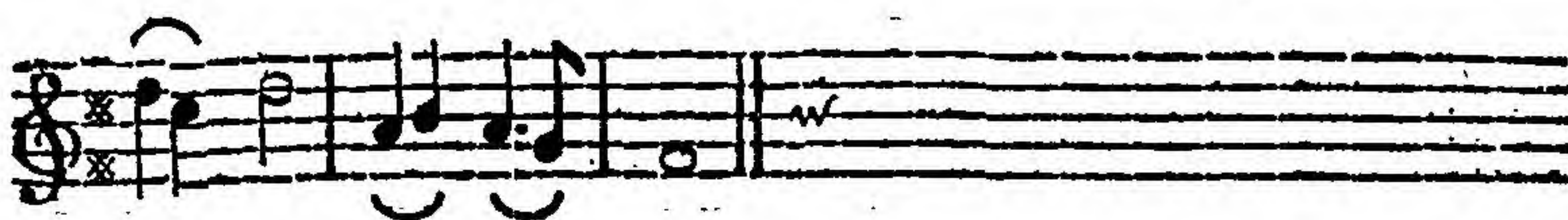


be-cause the Lord vouchsaf'd to hear the



Continued.

Continued.



voice of my re—quest.



2 Since he has now his ear inclin'd,
 I never will despair ;
 But, still in all the straits of life,
 To him address my pray'r.

3 With deadly sorrows compass'd round
 With pains of hell oppress'd ;
 When Troubles seiz'd my aking heart,
 And anguish rack'd my breast.

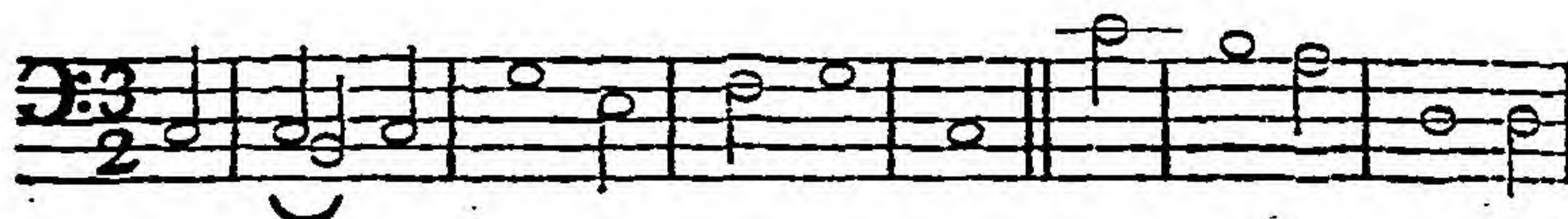
4 On God's Almighty name I call'd,
 And thus to him I pray'd :
 " Lord, I beseech thee, save my soul,
 " With Sorrows quite dismay'd."

5, 6 How just and merciful is God !
 How gracious is the Lord !
 Who saves the harmless, and to me
 Does timely help afford.

7 Then free from pensive cares, my soul,
 Resume thy wonted rest ;
 For God has wondrously to thee
 His bounteous love express'd.

Taunton Tune. Psalm CXLV.

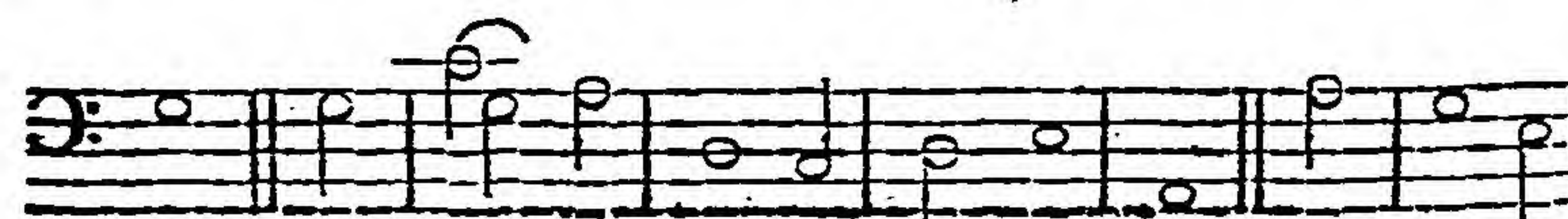
Thee I will bless my God and King, thy end-less praise pro-



This tri-bute dai-ly I will bring, and e-ver

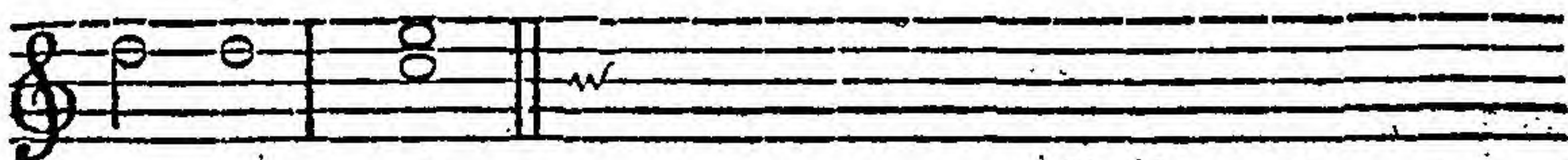


—claim :

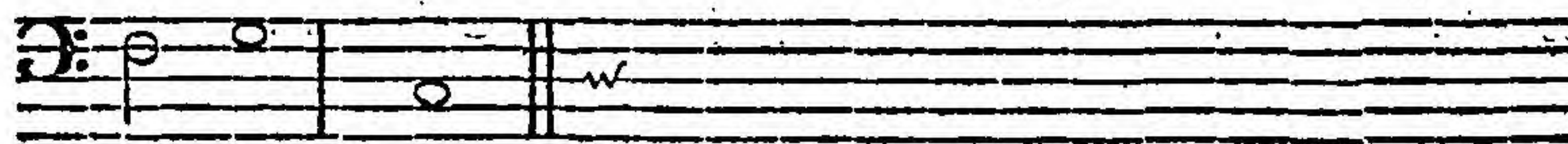
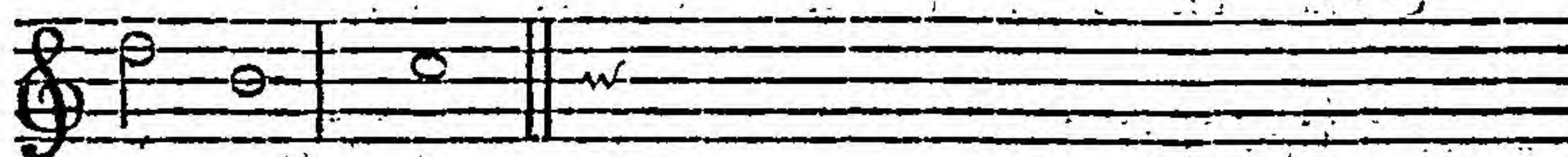
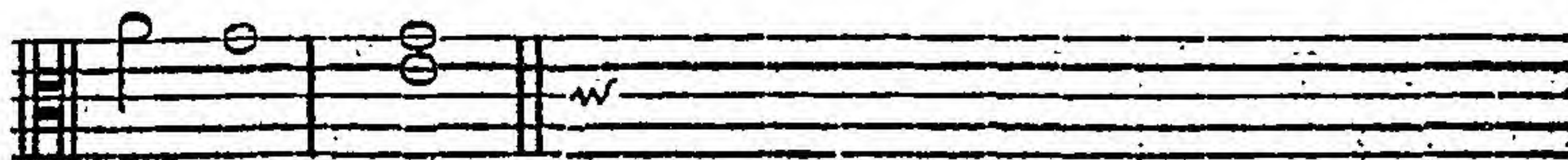


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Continued.



bless thy name.



- 3 Thou, Lord, beyond compare, art great,
And highly to be prais'd;
Thy majesty, with boundless height,
Above our knowledge rais'd.
Renown'd for mighty acts, thy fame
To future times extends;
- 4 From age to age thy glorious name
Successively descends.
- 5, 6 Whilst I thy glory and renown,
And wond'rous works express;
The world with me thy might shall own,
And thy great pow'r confess.
- 7 The praise that to thy love belongs,
They shall with joy proclaim;
Thy truth of all their grateful songs
Shall be the constant theme.
- 8 The Lord is good; fresh acts of grace
His pity still supplies;
His Anger moves with slowest Pace,
His willing mercy flies.

Sherborne Tune. Psalm CL:



O praise the Lord in that bless'd place, from whence his goodness



large-ly flows ; praise him in heav'n, where he his face un-



Continued.

Continued.



—veil'd in per—fect glo—ry shows,



2 Praise him for all the mighty acts,
Which he in our behalf has done:
His kindness this return exacts,
With which our praise should equal run.

3 Let the shrill trumpeter's warlike voice,
Make rocks and hills his praise rebound:
Praise him with harp's melodious noise,
And gentle psaltry's silver sound.

4 Let virgin troops soft timbrels bring,
And some with graceful motion dance;
Let instruments of various strings,
With organs join'd, his praise advance.

5 Let them who joyful hymns compose,
To cymbals set their songs of praise;
Cymbals of common use, and those
That loudly sound on solemn days.

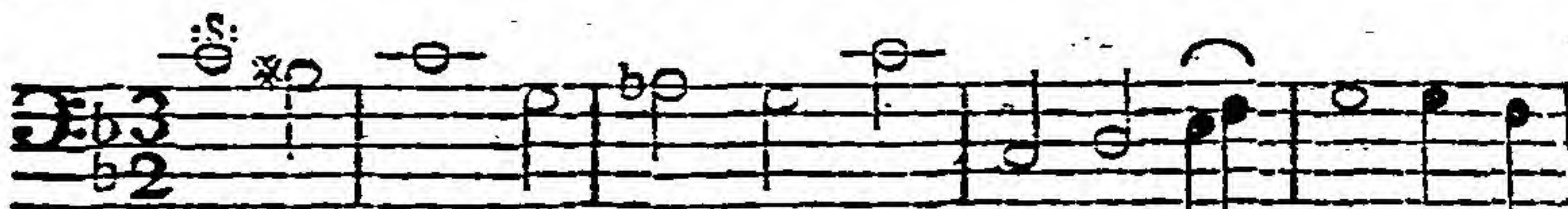
6 Let all that vital breath enjoy,
The breath he does to them afford,
In just returns of praise employ;
Let ev'ry creature praise the Lord.

An ANTHEM taken out of the 72d Psalm:

For a King or Queen's Accession to the Crown.



Give the king thy judgments, thy judgments, O God,



and thy



and thy righteouf-ness, thy righteoufness un—to the king's son.



thy righte-ouf—ness un—to the king's son.



righte-ouf-ness, thy



Then shall he judge the peo—ple according unto right, and de-



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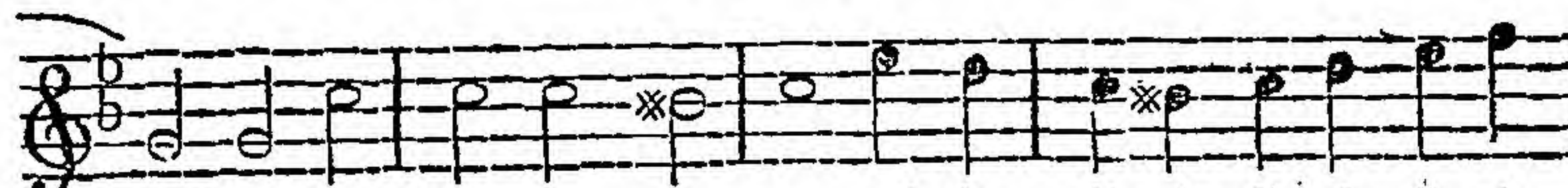
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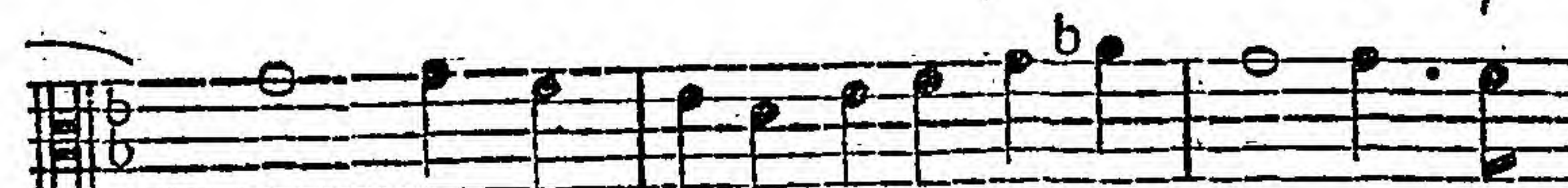
untains, the mo



and the lit-tle, lit-tle, lit-tle



ce,



lit-tle, lit-tle, lit-tle



lit-tle, lit-tle, lit-tle



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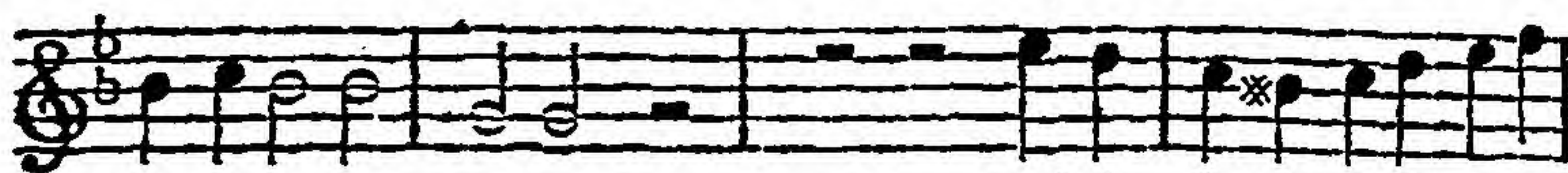
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—ness un-to the people, and the lit-tle, lit-tle, lit-tle hi—



and the lit-tle, little, little



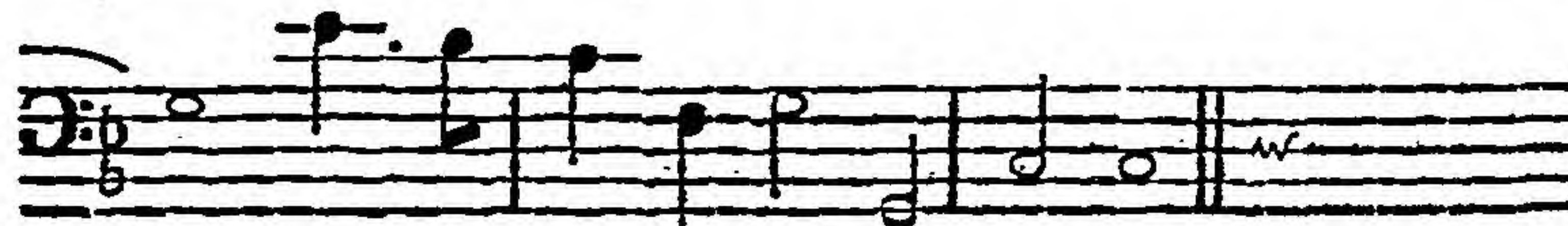
and the



—lls righte—ous—ness un—to the peo—ple.



hills



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Continued.

C H O R U S.

S:

In his time shall the right-teous flo

S:

In his

S:

In his time shall the right-teous

S:

In his time shall the right-teous flo

u-rish, the right-teous flou-rish, yea, and a-bun-dance of

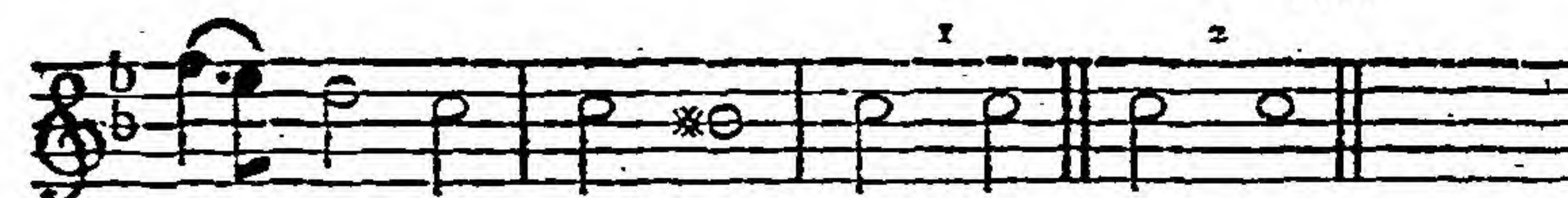
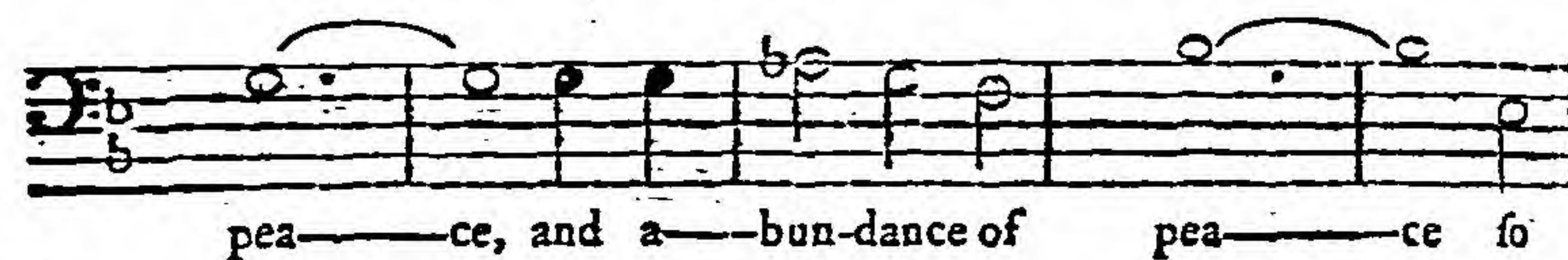
time shall the right-teous flou-rish, yea, and a

flou-rish, shall flo-u-rish, yea, and a-bun-dance of

u-rish, the right-teous flou-rish, yea, and a-bun-dance of

Continued.

Continued.



Continued.

Continued.

Verse, Counter and Bass.



Blef—sed be the Go——d of



Blef—sed be the Ld Godev'nthe Go——d of



If—r'el, which on—ly doth won—d'rous things;



If—r'el,

CHORUS.

:S:

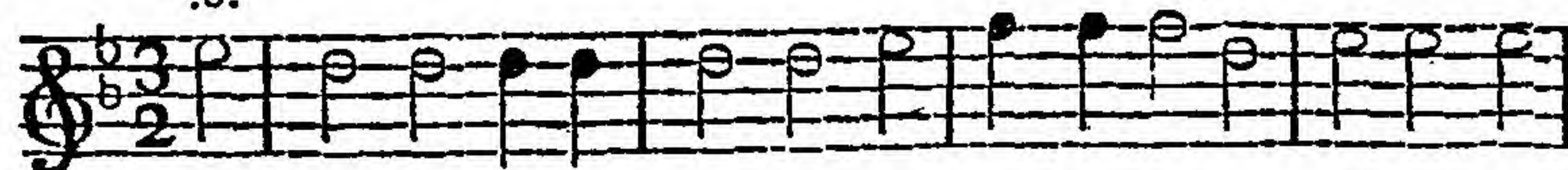


:S:



And blef—sed be the name of his ma—jes—ty for e—ver, and

:S:



:S:



Y

Continued.

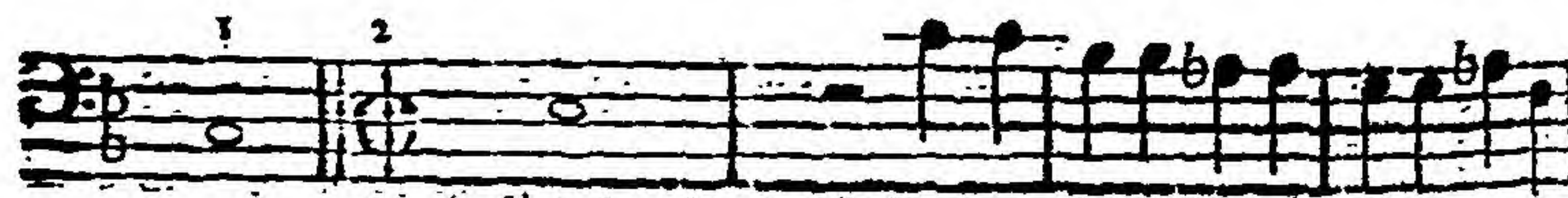
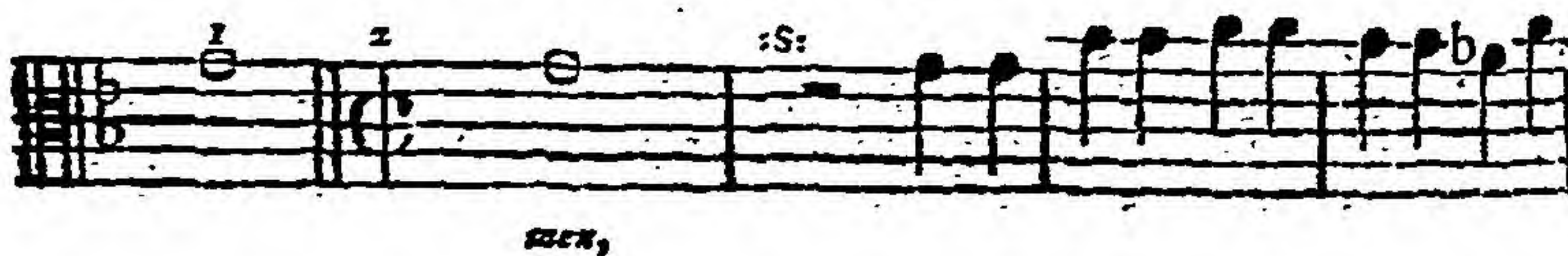
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A—men, A—

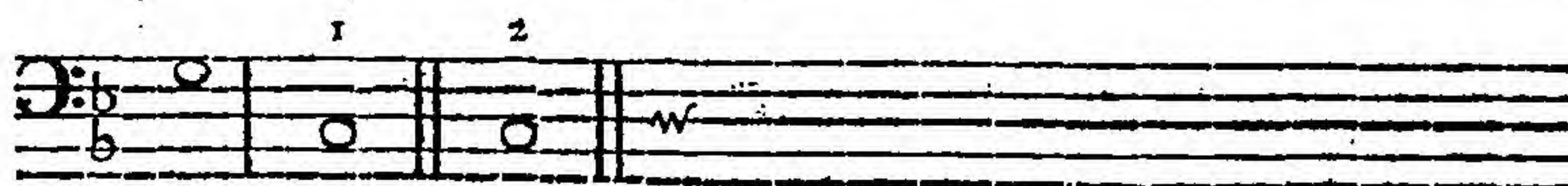
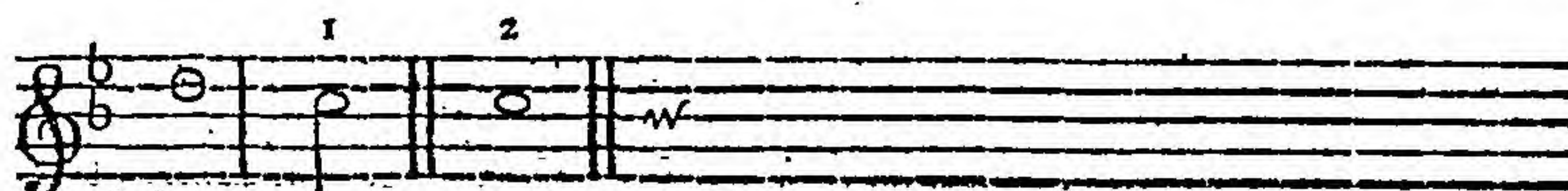
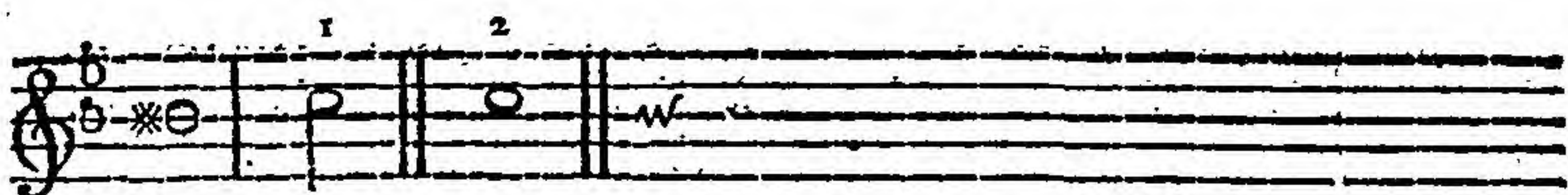


all the earth shall be fill'd with his ma-jes-ty,



Continued.

Continued.



An ANTHEM taken out of the 12th Chapter of Isaiah.



Lord, I will



Lo



Lord, I will praise thee, I will praise thee, I will



Lord, I will

Continued.



praise thee, I will, &c.



—ed, I will praise thee, O Lord, will praise thee; tho'

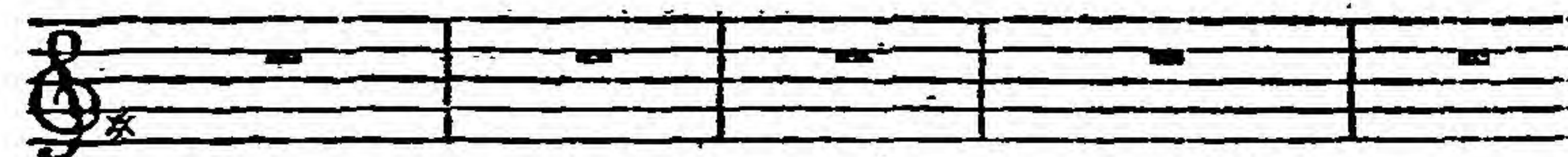


praise thee, I will, &c.



praise thee, I will, &c.

tho', &c.



thou wast an-gry with me, thine an-ger is turn'd a—way, and thou



Continued.

C H O R U S.



comfort't me. Be—hold, God is my sal—va—tion, I will trust and



:S:



for the Lord Je—ho—vah is my

:S:



not be a—fraid;

:S:



for the Lord Je—h—o—vah is my

:S:



for the Lord Je—ho—vah is my

Continued.

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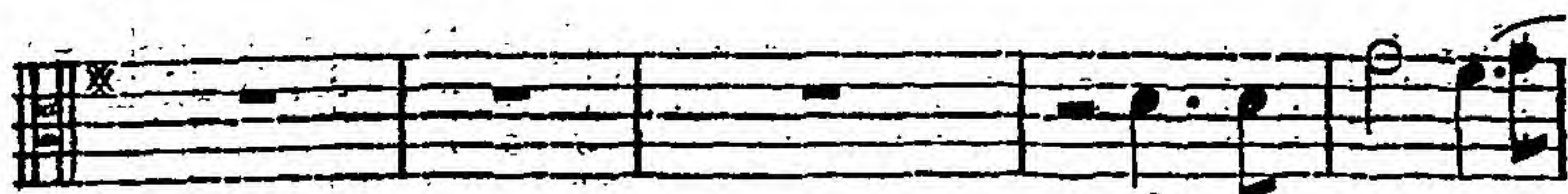


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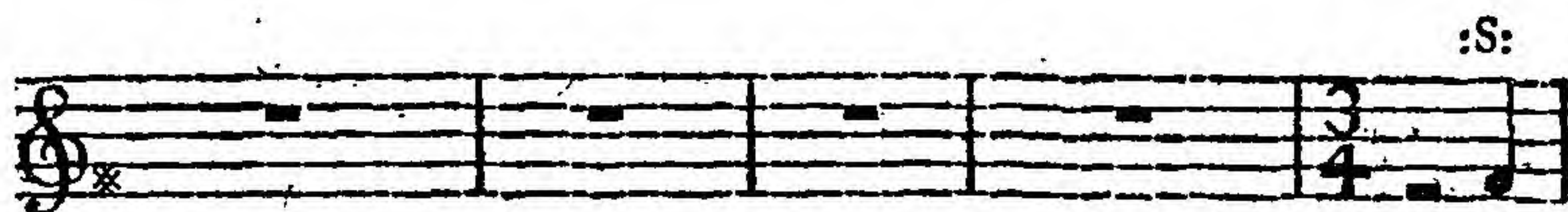
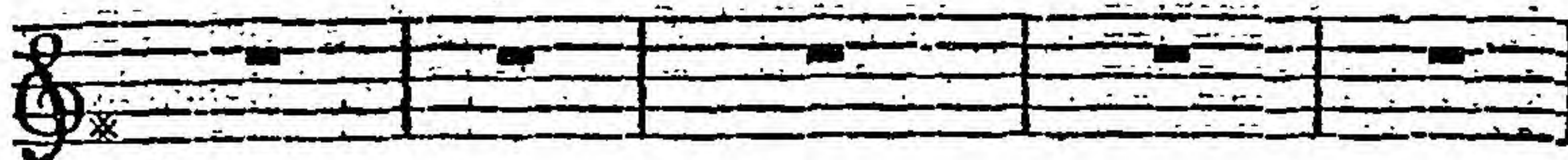
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Praise the Lord, call up-on his name,



Praise the Lord, ca—



:S:



:S:

—ll up-on his name,

de—



:S:

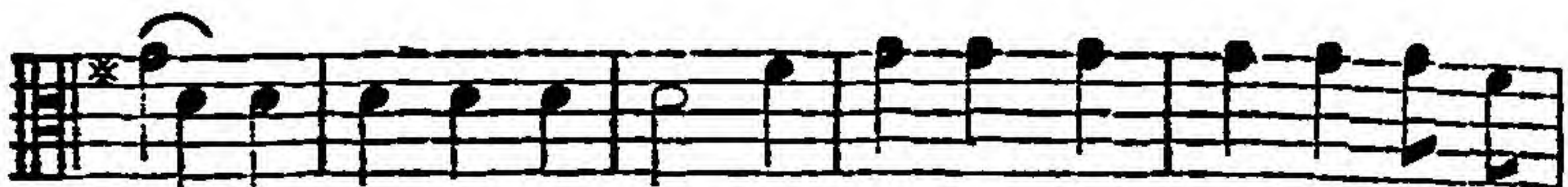
Praise the Lord, call up-on his name,



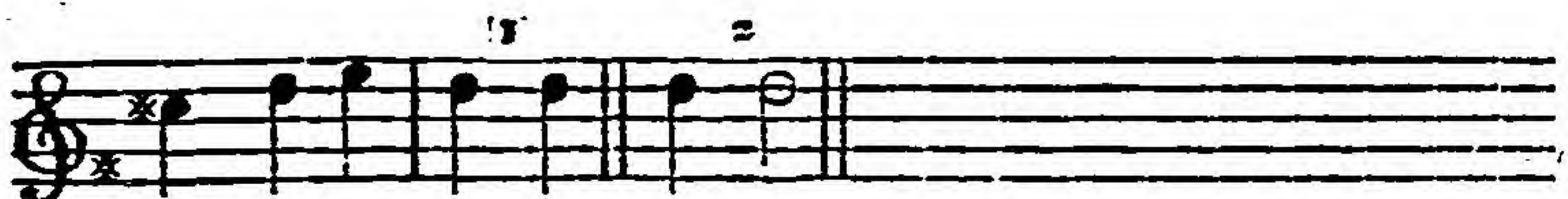
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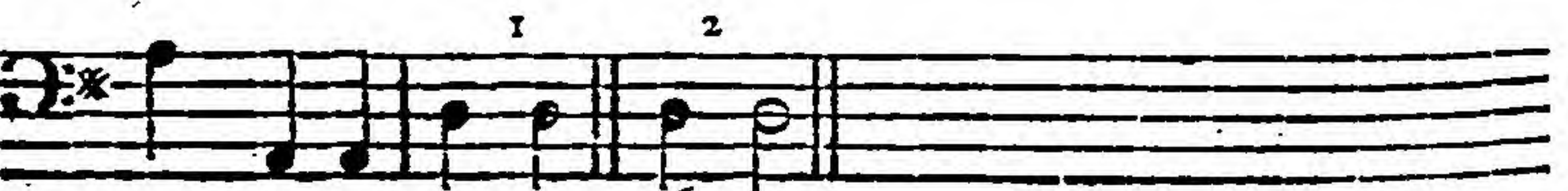
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—clare his do-ings a-mong the peo-ple, make men-tion that his



name is ex—alt—ed.



Continued.

Continued.

Bass solus.



Sing un-to the Lord, sing un-to the Lord, for he hath done



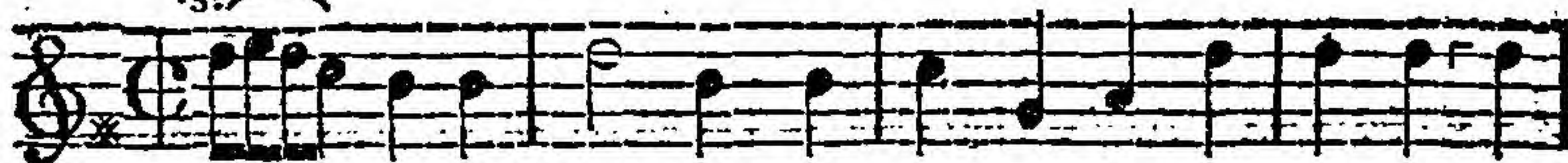
ex-cel-lent things; this is kno—wn, this is



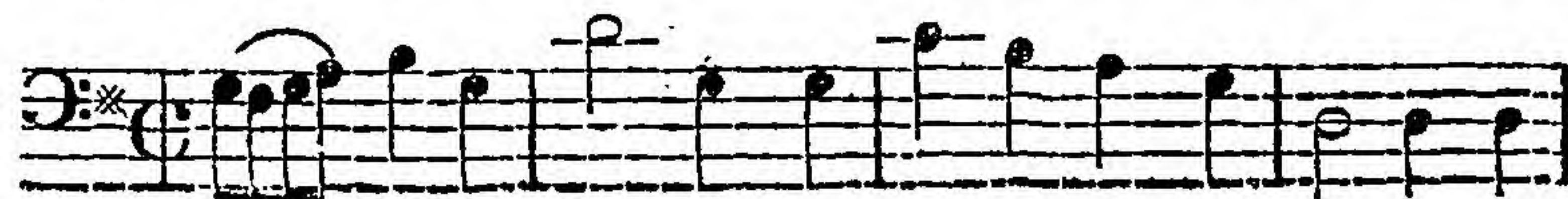
known in all the earth.

CHORUS.

S:



Cry out and shout, thou in—ha—bi—tants of Zi—on, for



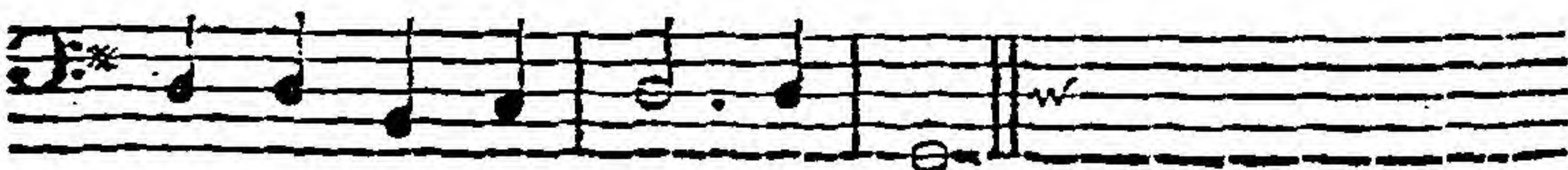
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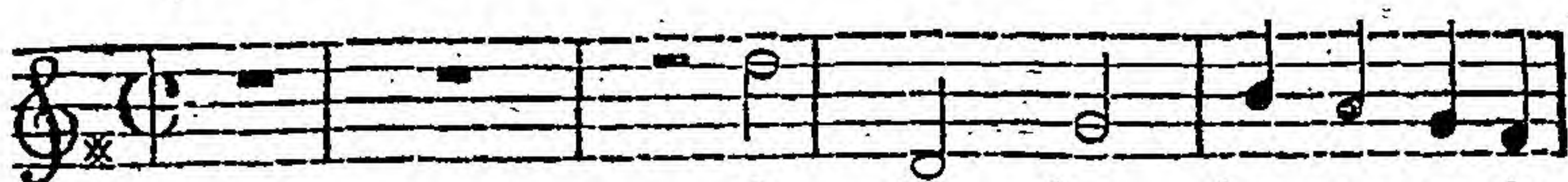
great, for great is the ho—ly, ho—ly ho—ly one of



If—r'el in the midst of thee.

*An*

An ANTHEM taken out of the 98th Psalm.



O sing, sing, sing un—to the



O sing un—to the



O sing, sing, sing, sing un—to the Lord, to the



O sing, sing, sing, sing un—to the



Lord a new song,

with his



Lord a new song, for he hath done mar-vel-lous things;



Lord a new song,

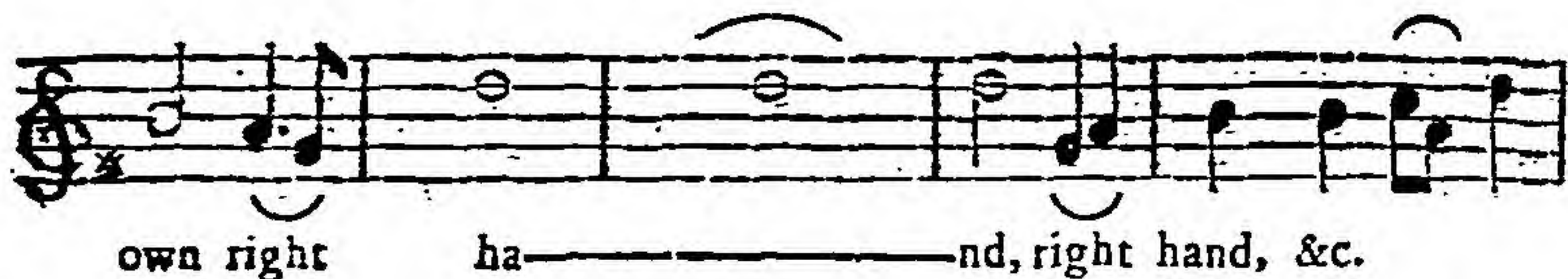


Lord a new song,

Z 2

Contin ed.

Continued.



Continued.

Continued.



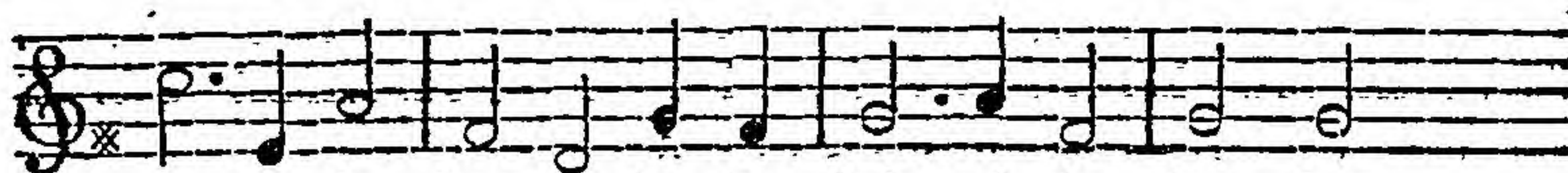
vic—to—ry.



Treble solo.



The Lord de—cla—red his sal—va—tion, his righteousness hath he



o—pen—ly shew—ed in the fight of the hea—then.

Verse, 3 Voc.



He hath re—mem—bred his



He hath re—membred his mer—cy, an—d



He hath re—mem—bred his

Continued.

Continued.



mer-cy, and all the ends of the world have seen the fal-



truth, and, &c.

have



mer-cy, and, &c.

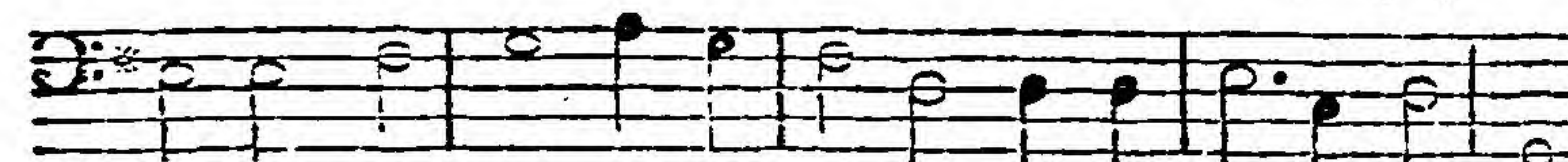
the fal-



—va-tion, have seen the fal—va-tion, the fal—va-tion of God



seen the fal—va-tion, have seen, &c.



—va-tion, have seen the fal—va-tion, &c.

*Sing the first strain again.**Verse, 2 Vcc.*

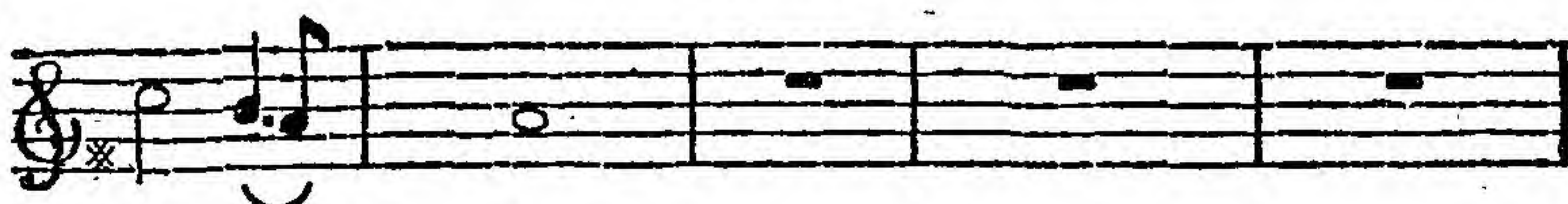
Sing to the Lord a



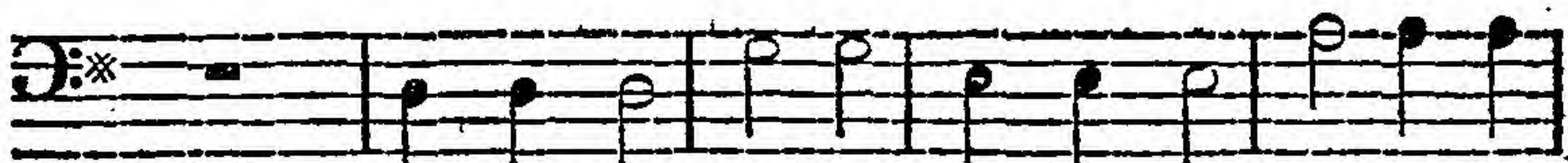
O sing un—to the Lord a new made song.

Continued.

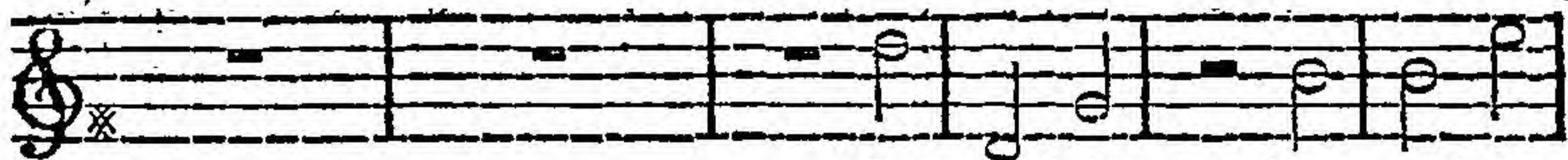
Continued.



new made song.



Shew your-selves joy-ful, shew your-selves joy-ful un-



ting, re-joice, ting, re-joice,



—to the Lord, all ye Lands; ting, re-joice, ting, re-joice,



ting, re-joice, re-joice and give thanks.



ting, re-joice, &c.

Continued.

Continued.

CHORUS.

:S:



Praise the Lord up—on the harp, sing,

:S:



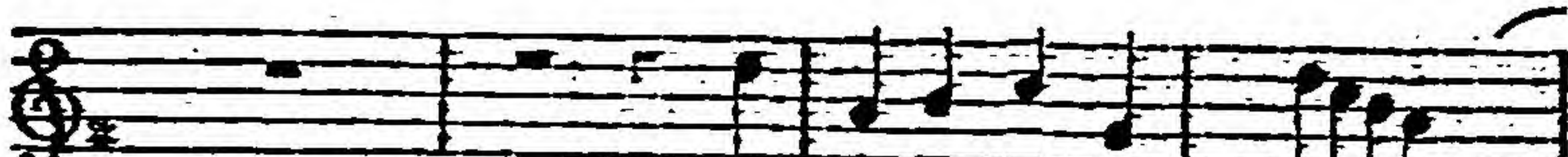
Praise the Lord up—on the harp, sing to the harp with

:S:



Praise the Lord up—on the harp, sing

:S:



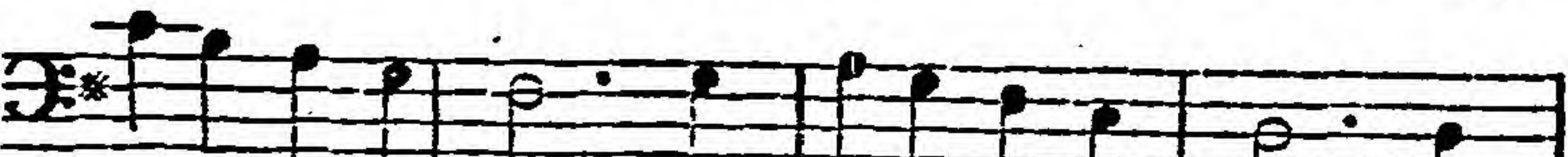
sing to the harp with son—



songs, sing to the harp with songs, sing to the harp with



to the harp with songs, sing to the harp with songs, sing



Continued.

Continued.

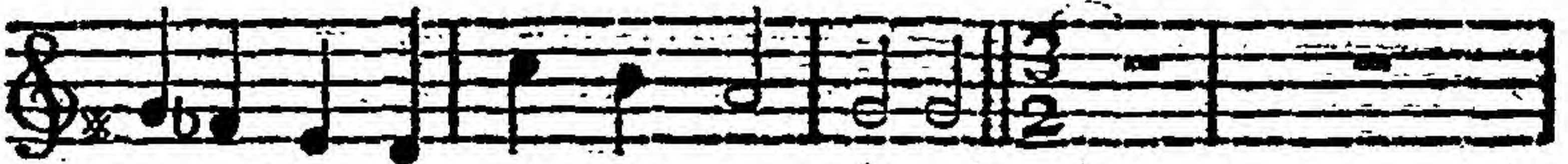


—gs, the harp with, &c.

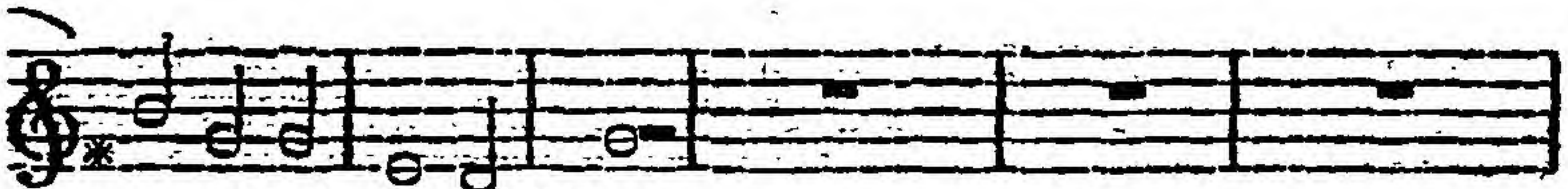
With tr—



songs, with songs of thank-giv-ing.



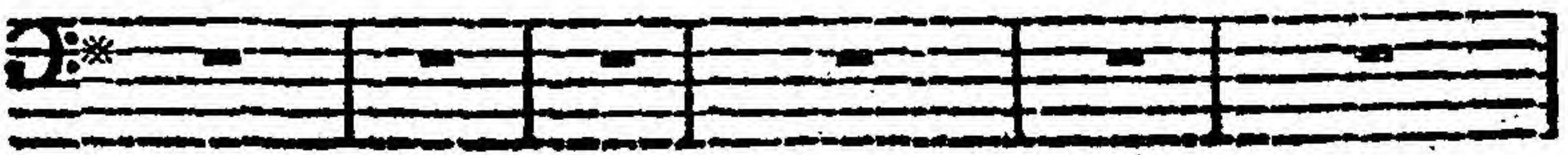
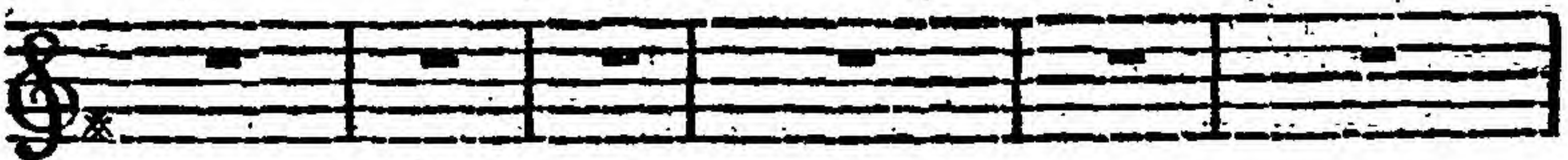
to the harp with, &c.



—um-pets al—so and shawms,



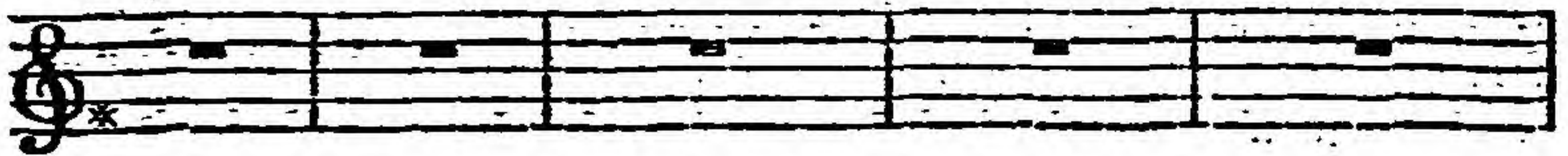
With tr—umpets al-f—



A a

Continued.

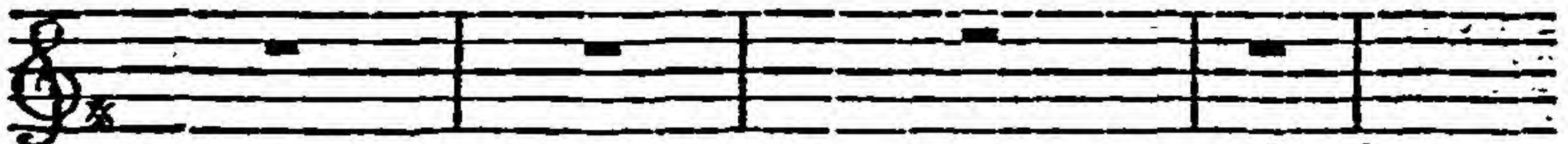
Continued.



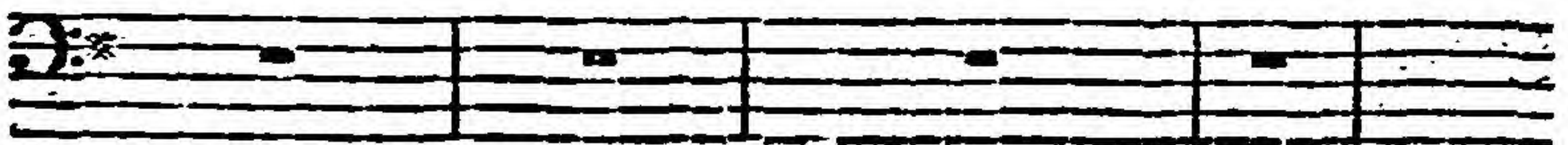
—so and shawms.



O shew your-felves joy-ful, O shew your-felves



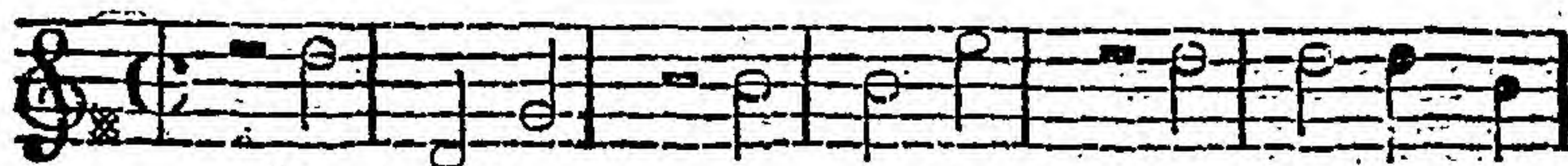
jo—y—ful be—fore the Lord the King.



Continued.

Continued.

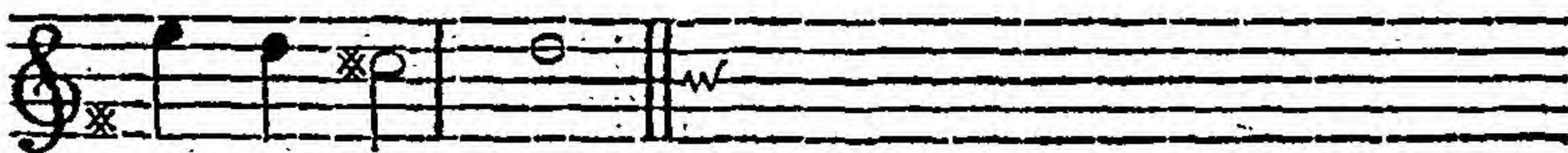
Verse, 2 Voc.



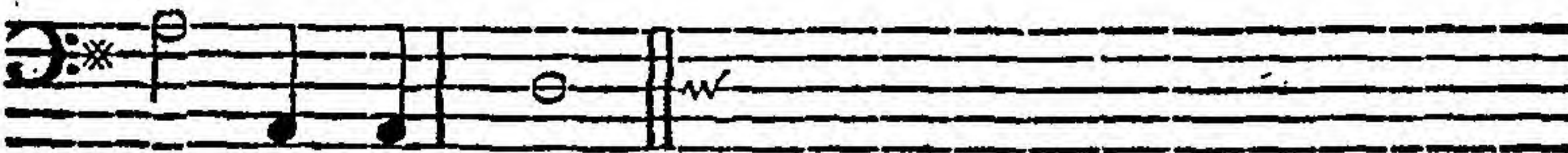
Sing, re-joice, sing, re-joice, sing, re-joice, re-



Sing, re-joice, sing, re-joice, sing, re-joice, &c.

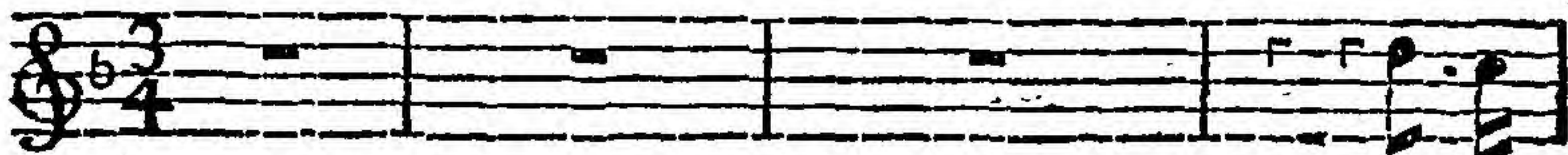


—joice and give thanks.



Conclude with the Chorus, Praise the Lord upon the harp, &c.

An ANTHEM taken out of the 34th Psalm.



I will



I will al-ways give



I will al-ways give thanks un-to the Lord, his

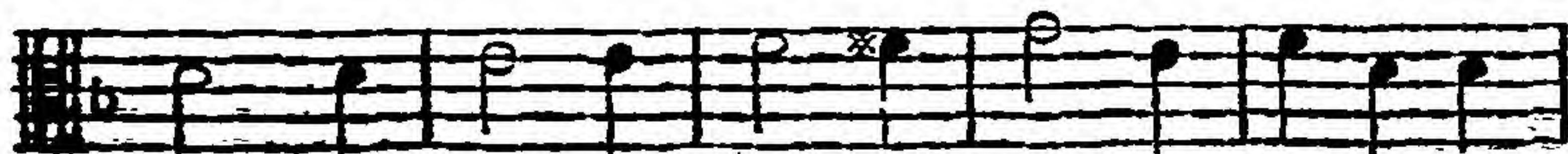


I will al-ways give thanks un-

Continued.



al-ways give thanks, his praise shall e-ver, &c.



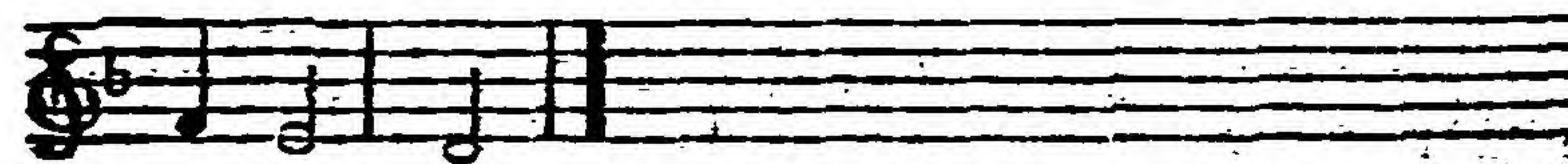
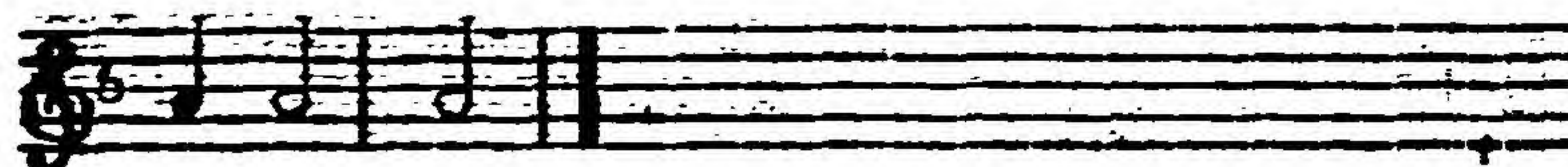
thanks un—to the Lord, his praise shall e-ver, &c.



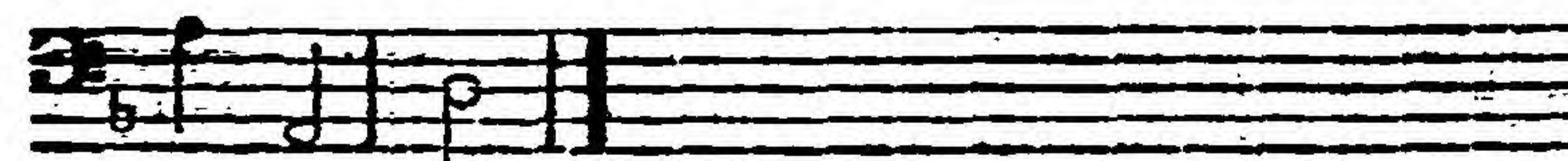
praise shall e-ver, shall e-ver, shall e-ver, shall e-ver be



—to the Lord, his praise shall e-ver, &c.



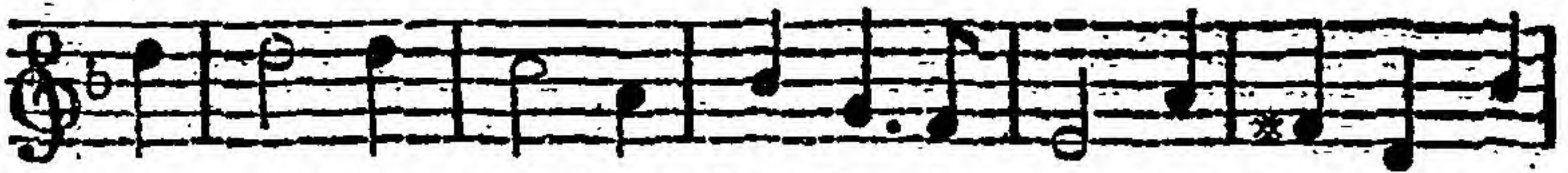
in my mouth.



Continued.

Continued.

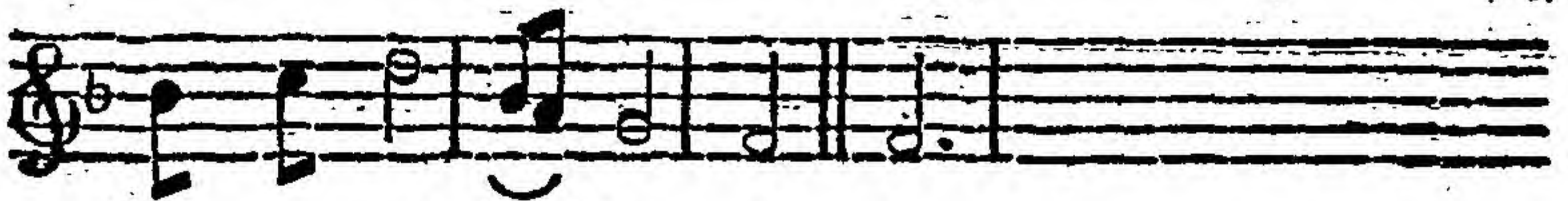
Tenor or Treble Solo.



My soul shall make her boast in the Lord, the hum-ble shall



hear, the hum-ble shall hear there-of and be gl—ad, shall



hear there—of and be glad.

CHORUS.



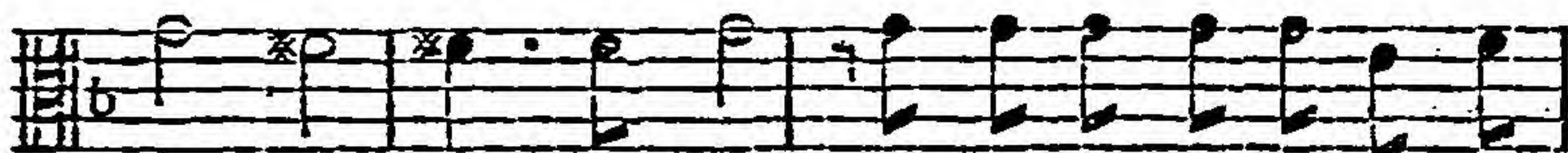
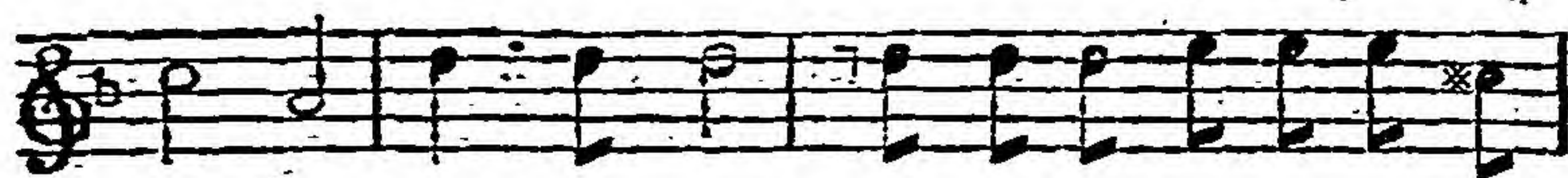
O praise the Lord with me, O praise the Lord, praise the



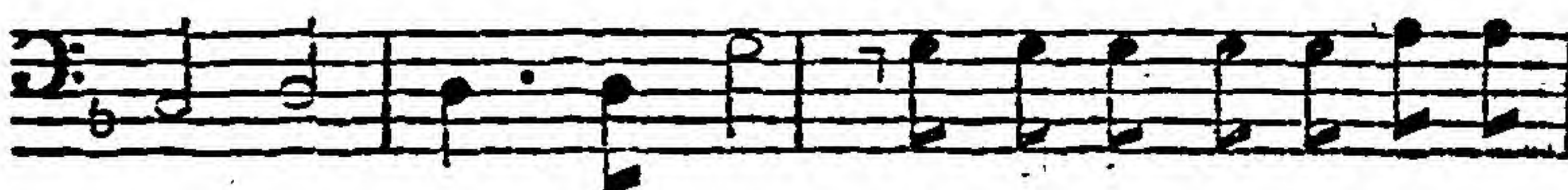
Continued.

A N T H E M S.

Continued.



Lord, O praise the Lord, and let us mag--ni--fy his



name to-ge-ther.



Continued.

Continued.

Verse, Counter and Bass.



I fought the Lo——rd, and he heard me; yea, he de—



I fought, &c.



——li-ver'd me out of a——ll my fear.



out of a——ll, ou——t of all my fear.

First Strain again.

Tenor solo:



Lo, the poor, lo, the poor cri—eth, and the Lord hear-eth



him; yea, and fav—eth him out of all his trou-ble.

End with the First Strain and the Chorus.

An

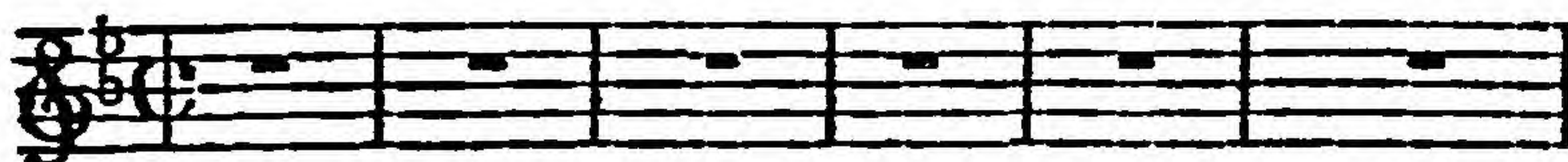
An ANTHEM taken out of the 88th Psalm, for Six Voices.



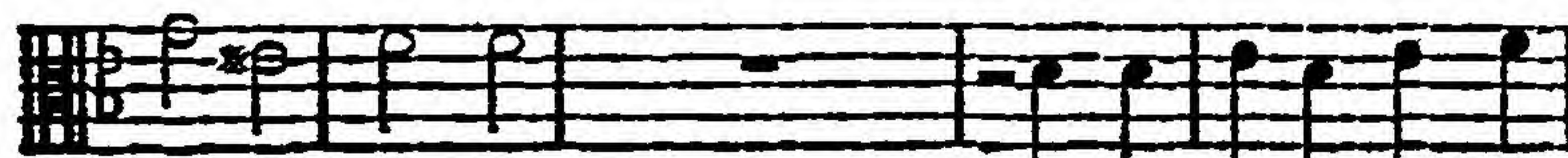
O Lord God of my fal—



O Lord God of my fal—va—tion, I have cri—ed day and



—va—tion, I have cri—ed day and night be—fore thee,



night be—fore thee,

I have cri—ed day and



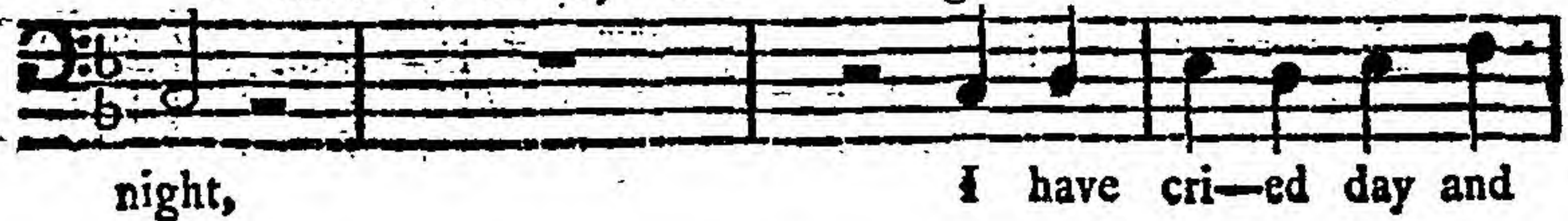
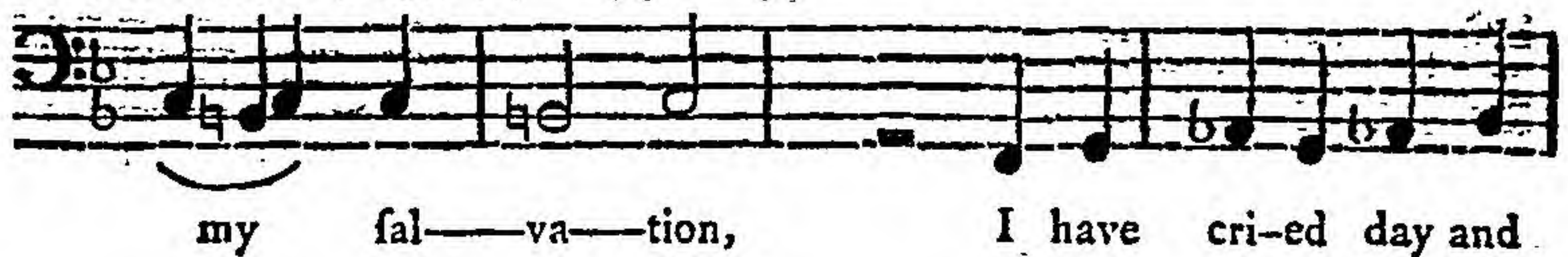
O Lord God of my fal—va—tion, I have



O Lord God of

Continued.

Continued.



B b

Continued.

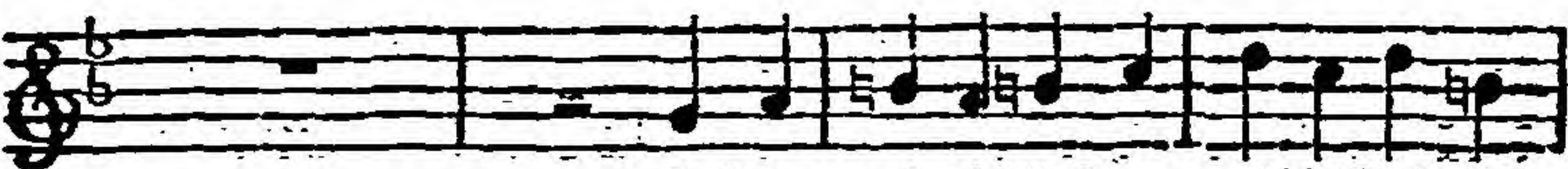
Continued.



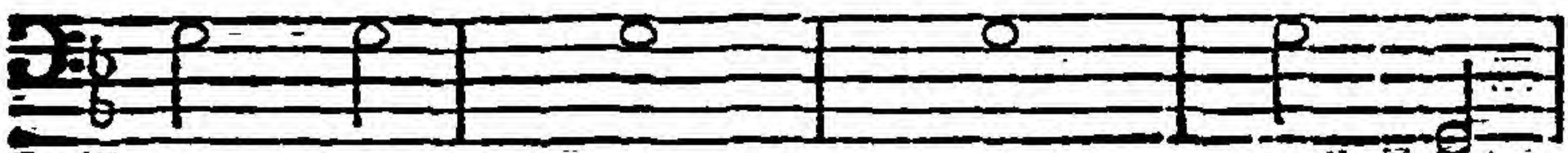
—ht, I have cri-ed day and night, have cri-ed day and



cri-ed day and night, have cri—



I have cri-ed, I have cri-ed day and



night, have cri—ed day and



night be—fore thee. O let my pray-er en-ter in—to thy



—d be—fore thee.



night be—fore thee.



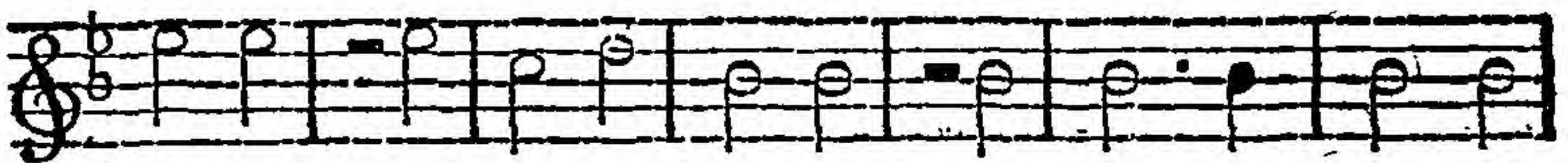
night be—fore thee.

Continued.

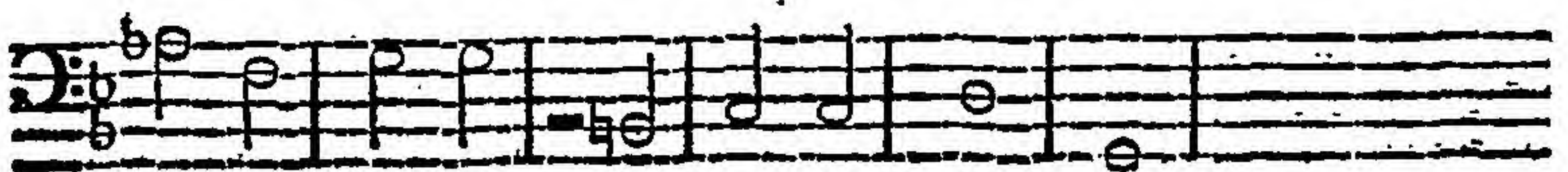
Continued.



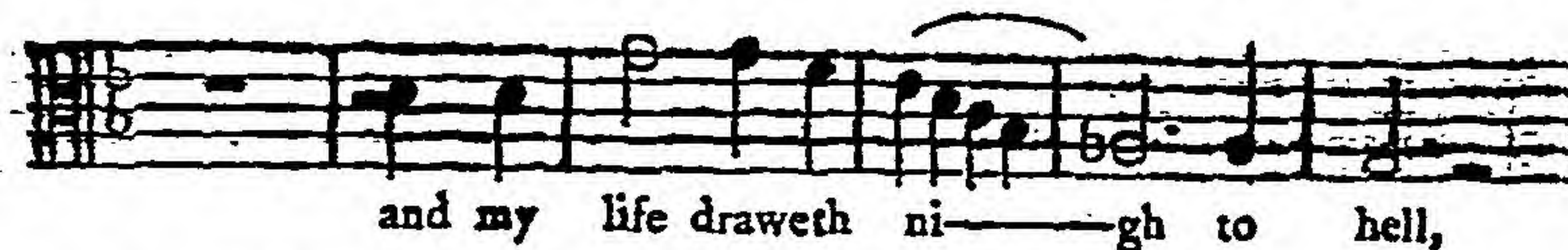
pre-sence, in—to thy pre-sence, in—cline thine ear un—



—to my call-ing, un—to my call—ing.



Continued.

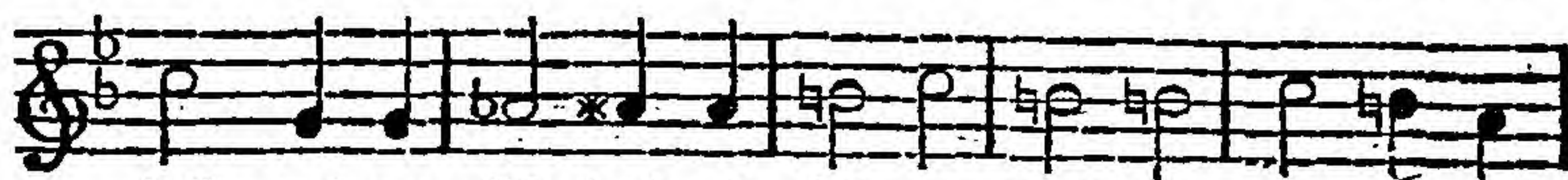
*Decay.**Verse, two Trebles, Counter, and Bass.**Counter.*

Continued.

Continued.



nigh, draw-eth ni——gh to hell, my life draw-eth



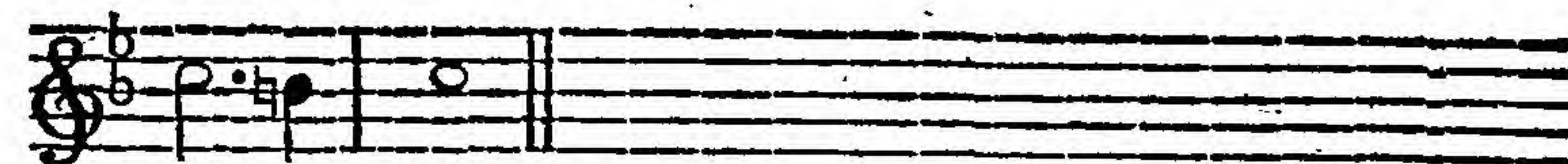
hell, and my life draw-eth nigh to hell.



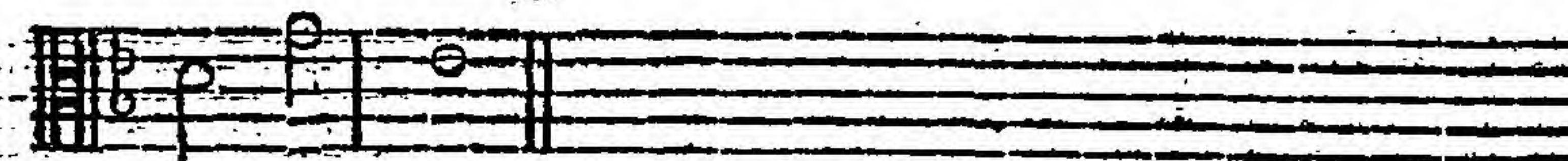
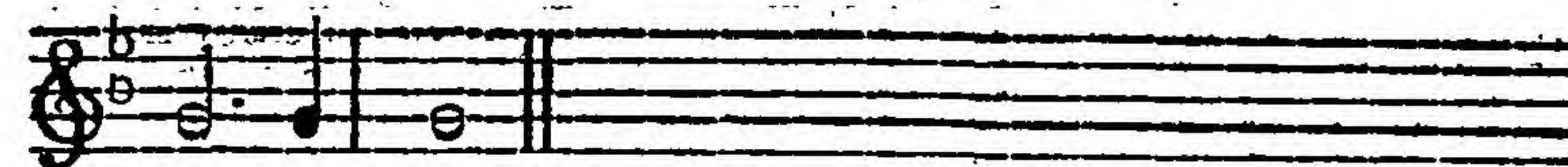
my life draw-eth



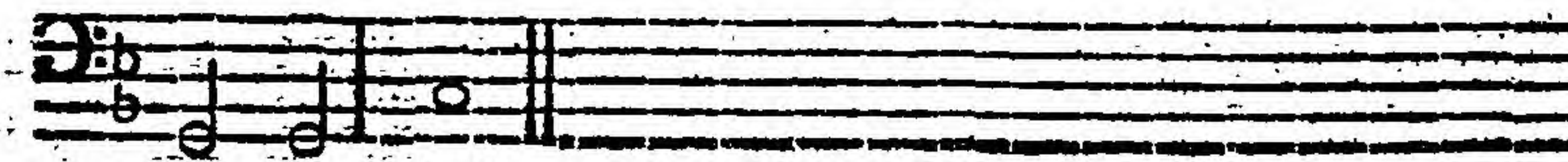
life draw-eth ni——gh to he——



nigh to hell.



nigh to hell.



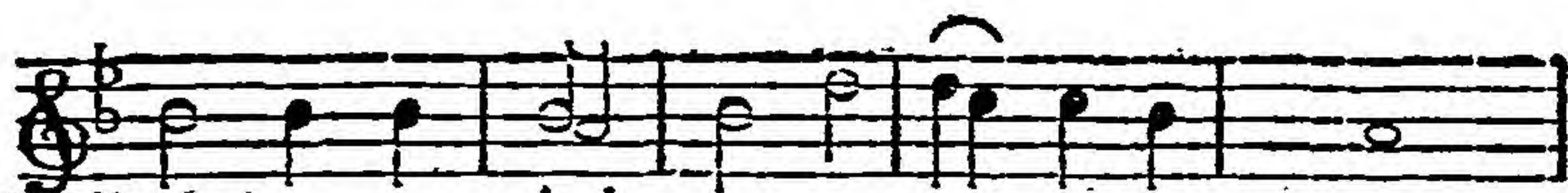
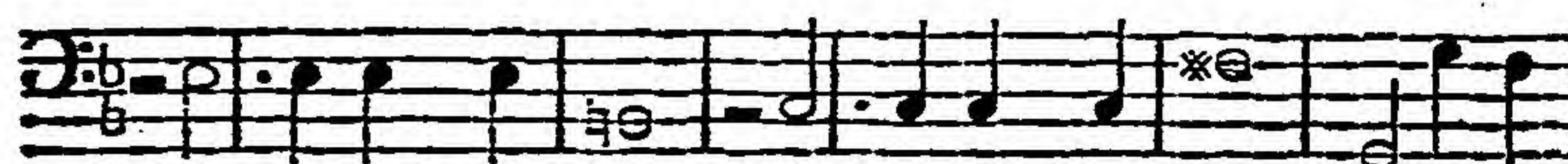
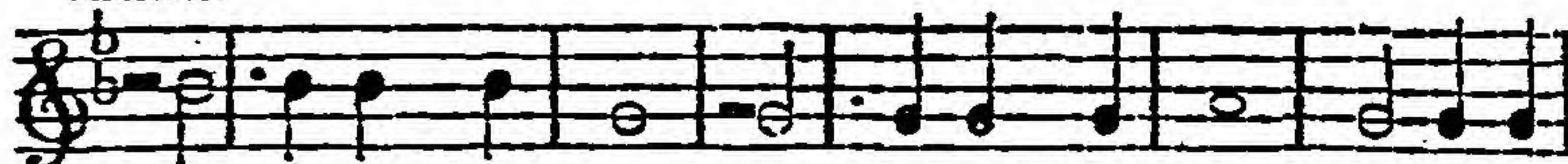
ll, to hell.

Continued.

Continued.

*Decay.**Verse, two Tenors, Counter, and Bass.*

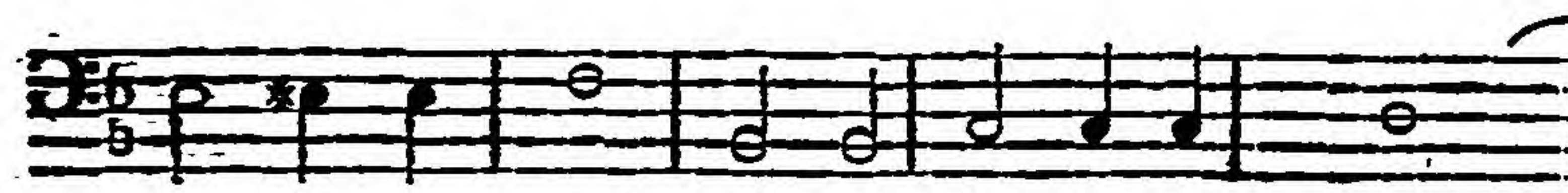
Free a-mong the dead, free among the dead, like un-to

Cantoris.

them that are wound—ed and lie in the grave.



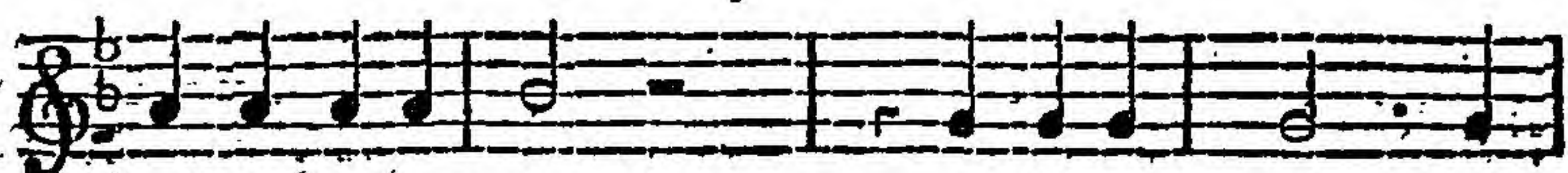
and lie in the



that are wound—ed and lie in the gra—

Continued.

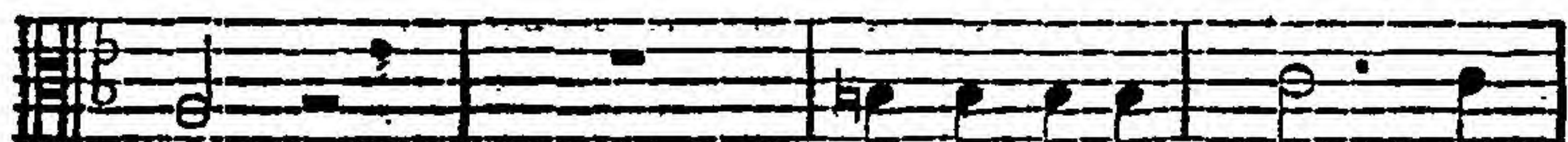
Continued.



and are cut a—way, are cut a—way, a—



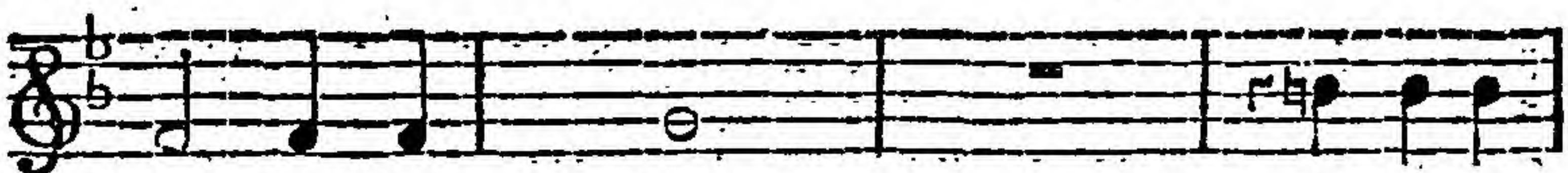
and are cut a—



grave, and are cut a—way, a—



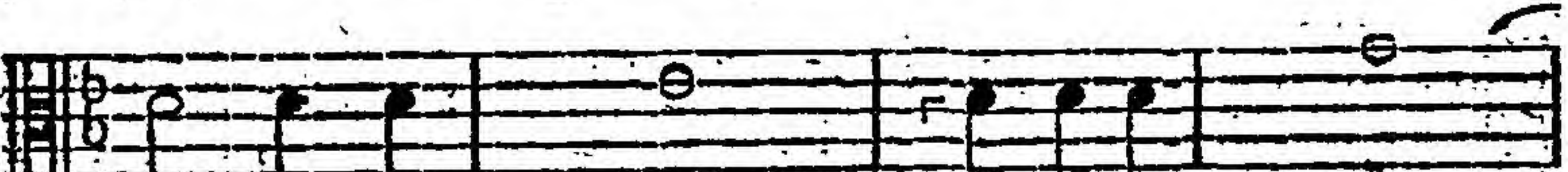
—ve, and are cut a—way, cut a—way, a—



—way from thy hand, are cut a—



—way from thy hand, are cut a—way, cut a—



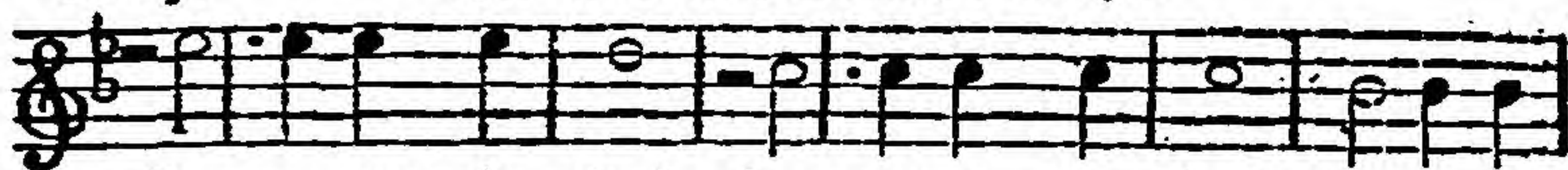
—way from thy hand, are cut a—wa—



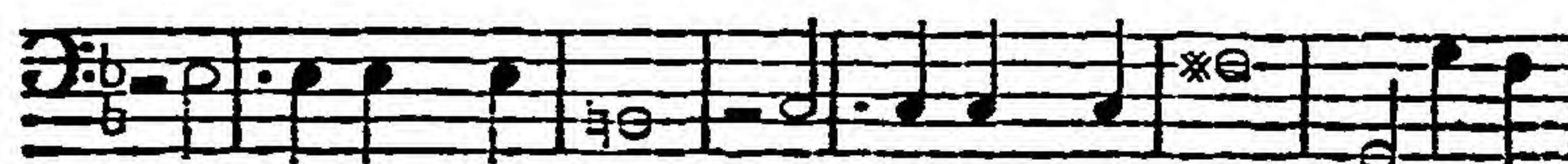
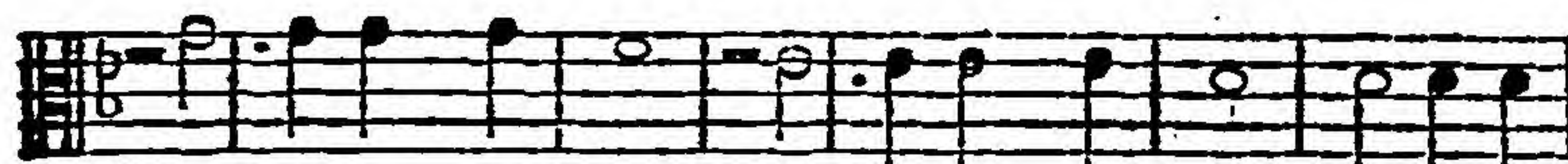
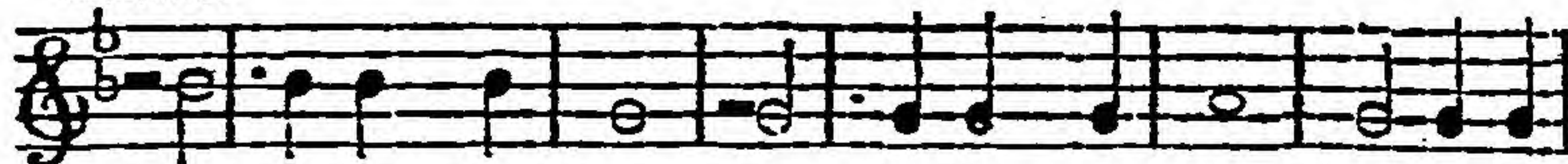
—way from thy hand, are cut a—way, are cut a—

Continued.

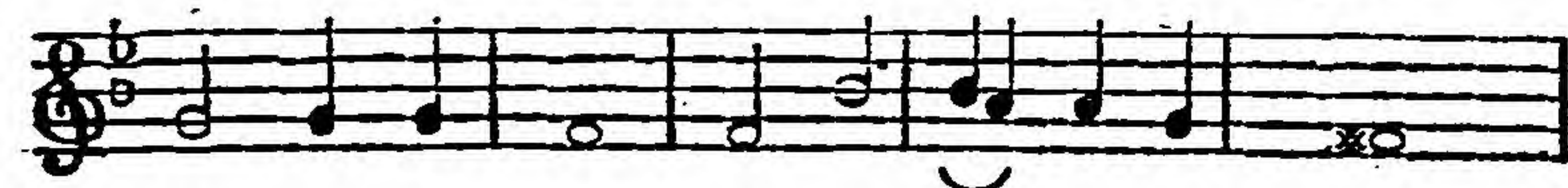
Continued.

*Decany.**Verse, two Tenors, Counter, and Bass.*

Free a-mong the dead, free among the dead, like un-to

Cantoris.

them that are wound—ed and lie in the grave.



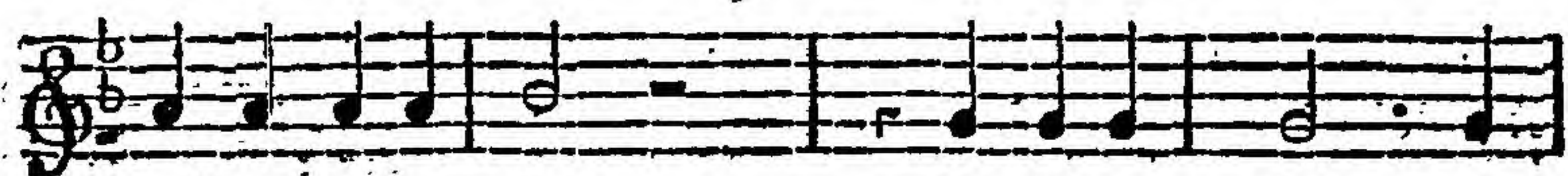
and lie in the



that are wound—ed and lie in the gra—

Continued.

Continued.



and are cut a—way, are cut a—way, a—



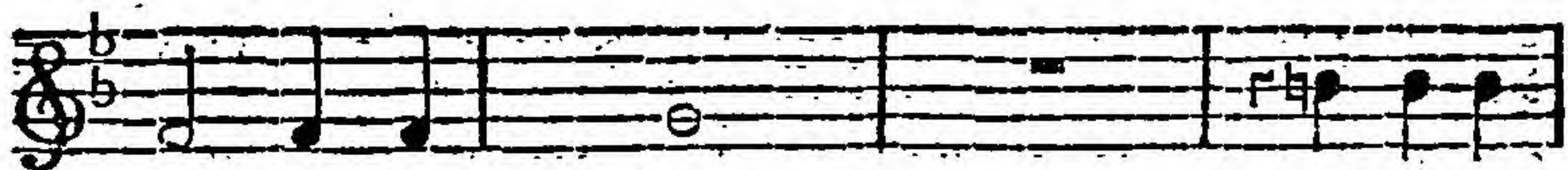
and are cut a—



grave, and are cut a—way, a—



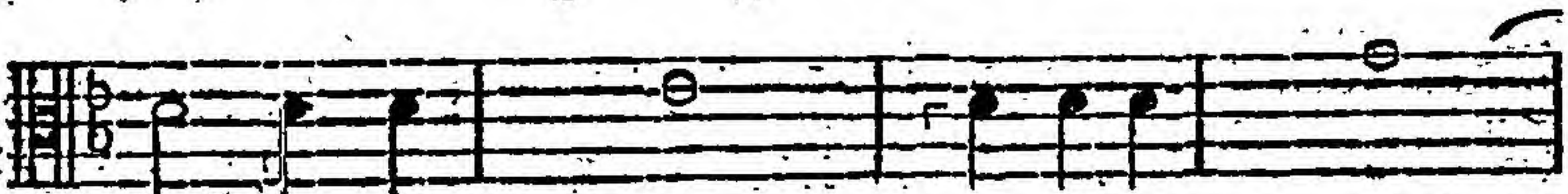
—ve, and are cut a—way, cut a—way, a—



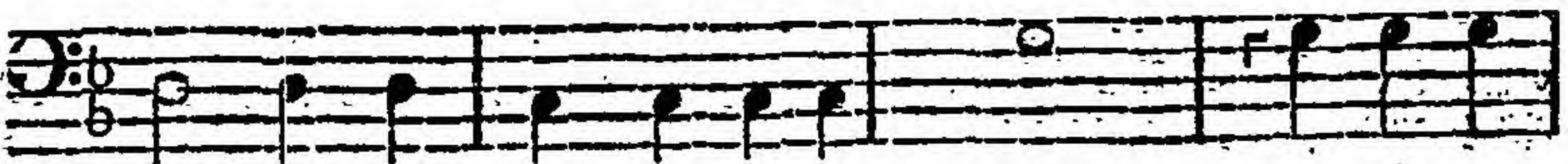
—way from thy hand, are cut a—



—way from thy hand, are cut a—way, cut a—



—way from thy hand, are cut a—wa—



—way from thy hand, are cut a—way, are cut a—

Continued.

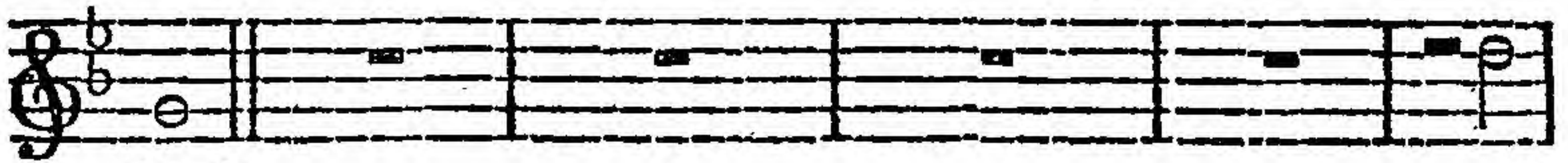
Continued.



Continued.

Continued.

CHORUS.



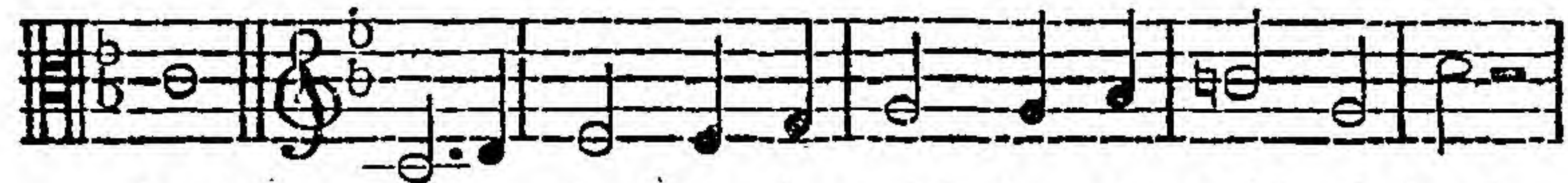
hand.

and



hand.

Un—to thee have I cry'd, O Lord,



hand.

Un—to thee have I cry'd, have I cry'd, O Lord,



hand,

and



ear—ly shall my pray—er come,



un—to thee have I



un—to thee have I cry'd, have I



ear—ly shall my pray—er come,

C c

Continued.

Continued.

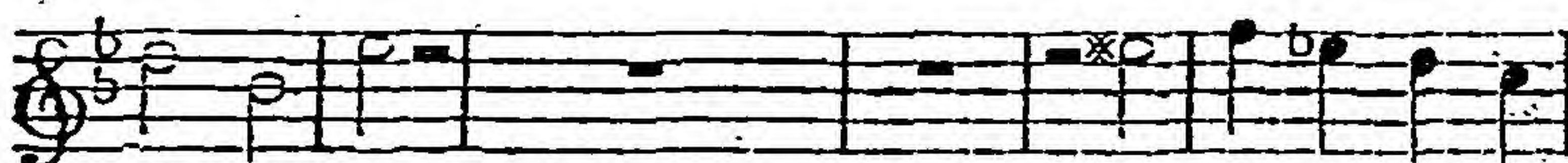


and ear-ly shall my prayer come,



cry'd, O Lord,

and ear-ly shall my



cry'd, O Lord,

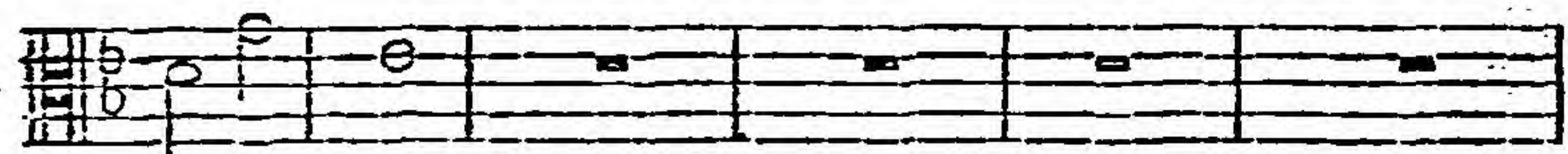
and ear-ly shall my



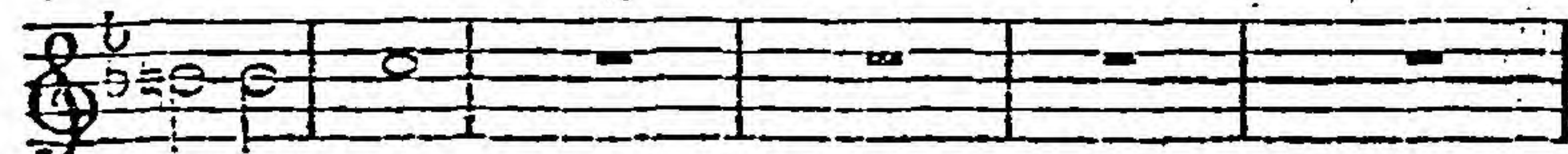
and ear-ly shall my prayer come,



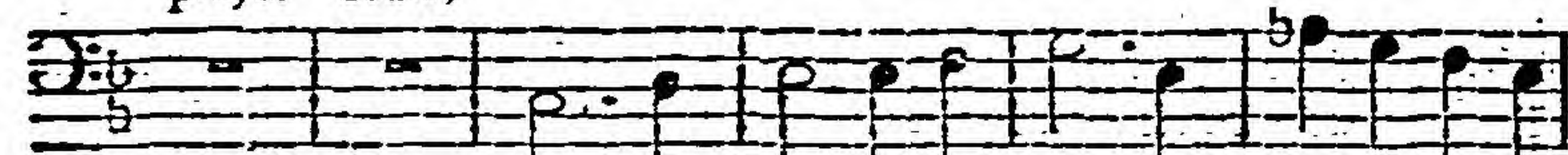
un-to thee have I cry'd, O Lord, and ear-ly shall my



prayer come,



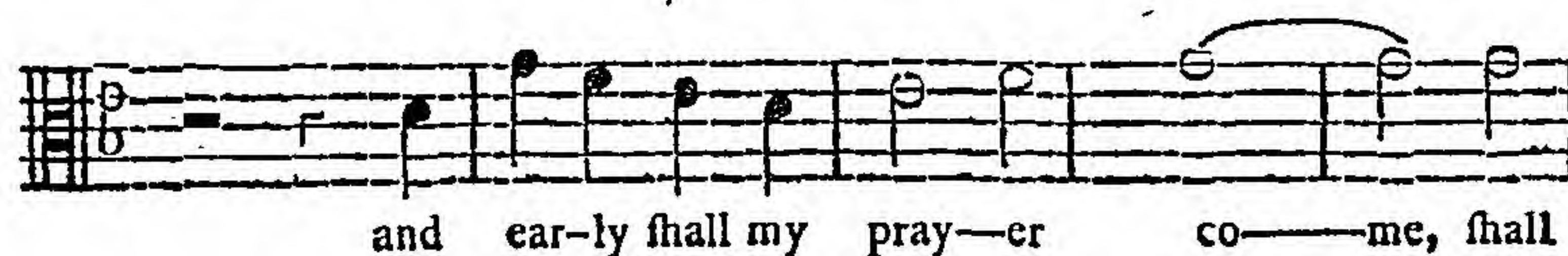
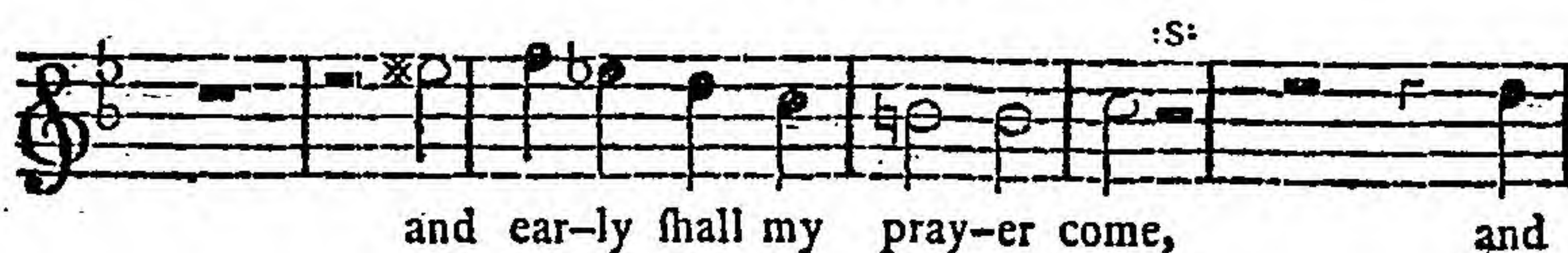
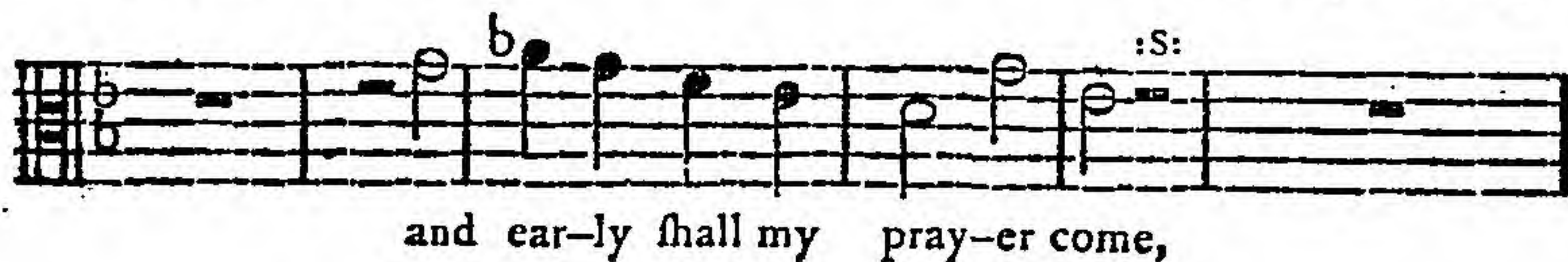
prayer come,



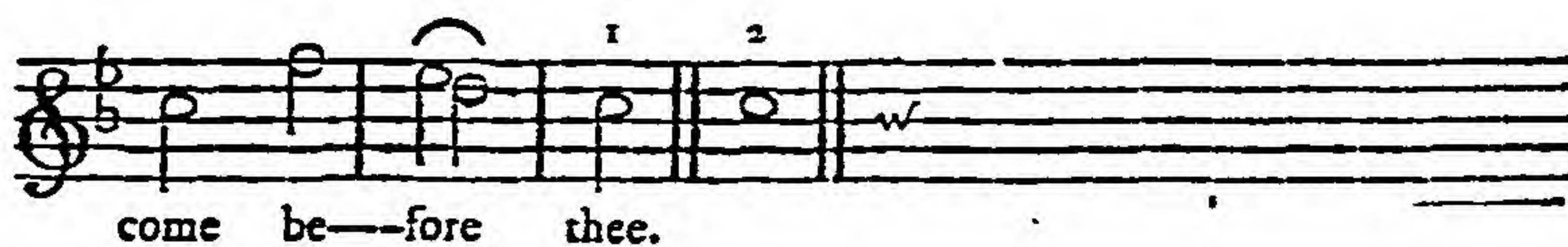
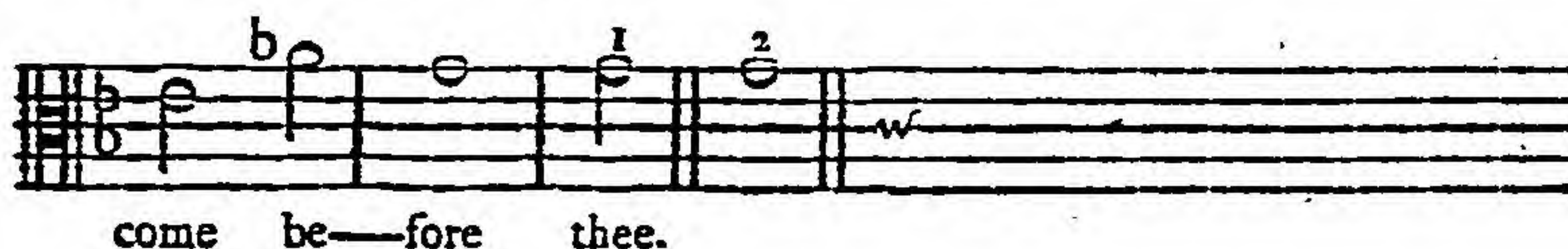
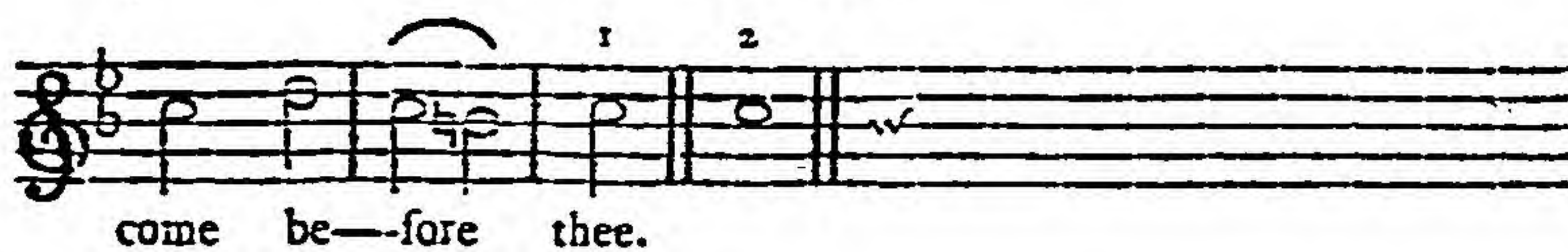
un—to thee have I cry'd, and ear-ly shall my

Continued.

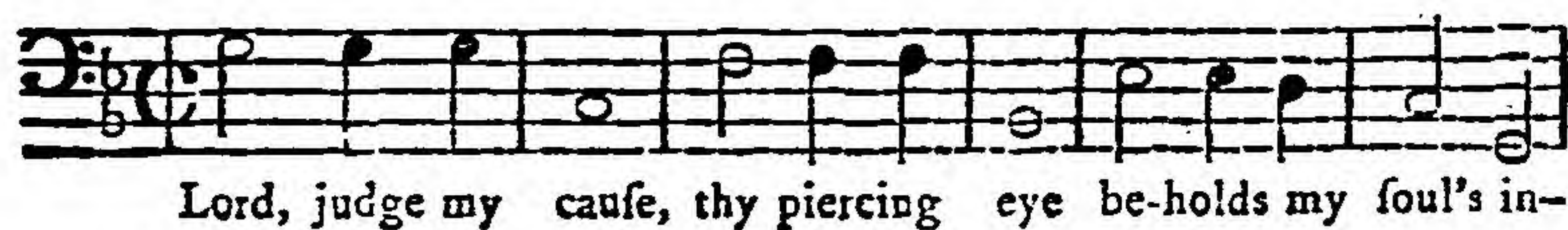
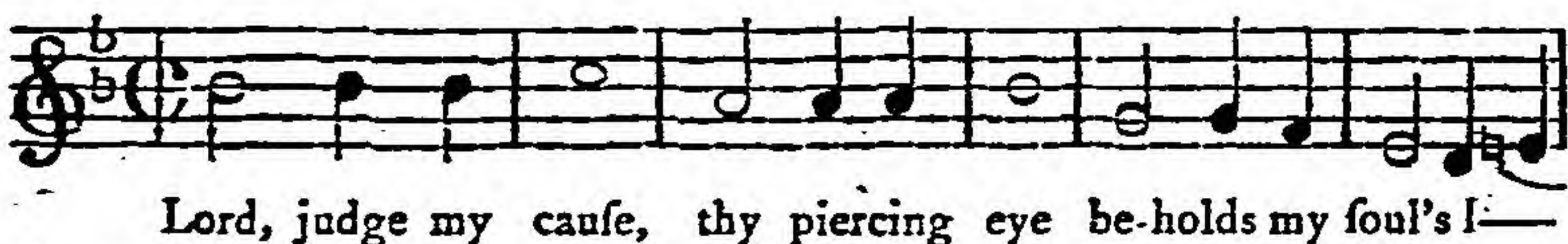
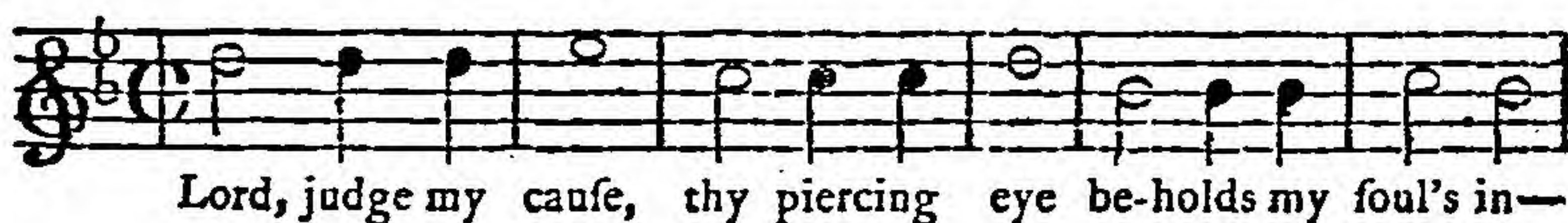
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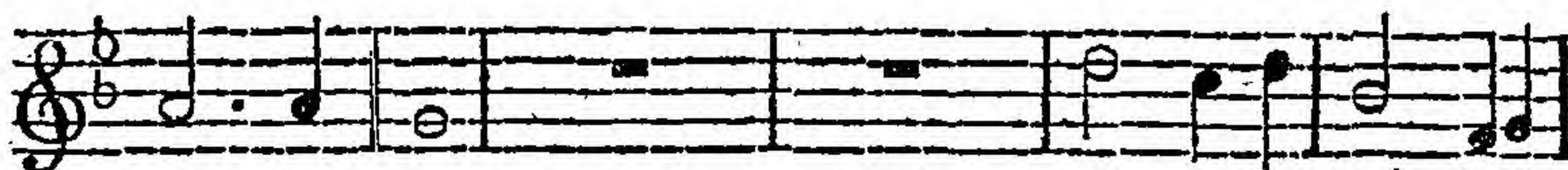


An ANTHEM for three Voices, by King Henry VII.



Continued.

Continued.



—te—gri—ty.

How can I fall, when



—n-te—gri—ty. How can I fall, when I and all my ho—

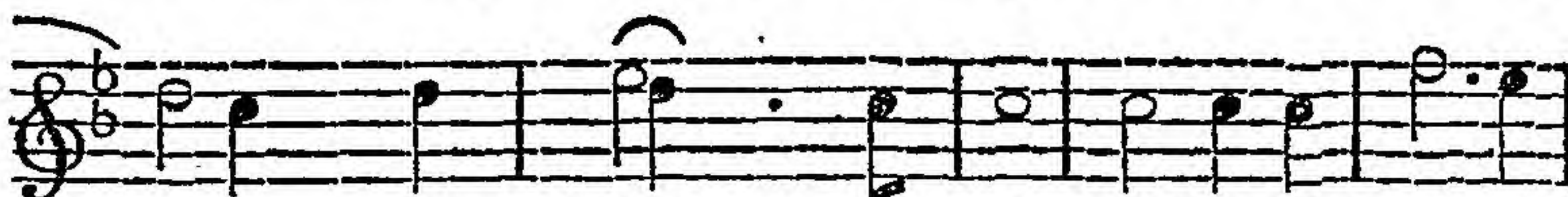


—te—gri—ty.

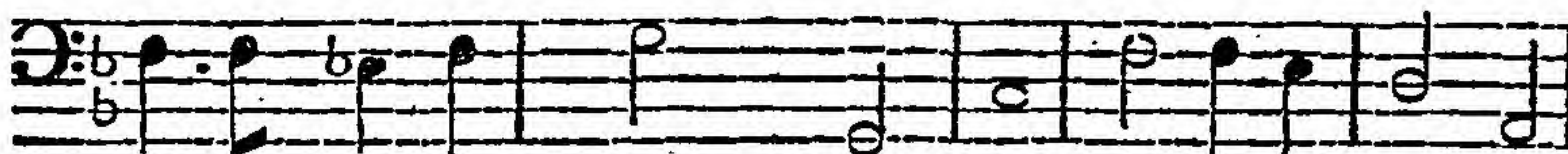
How can I fall, when I and



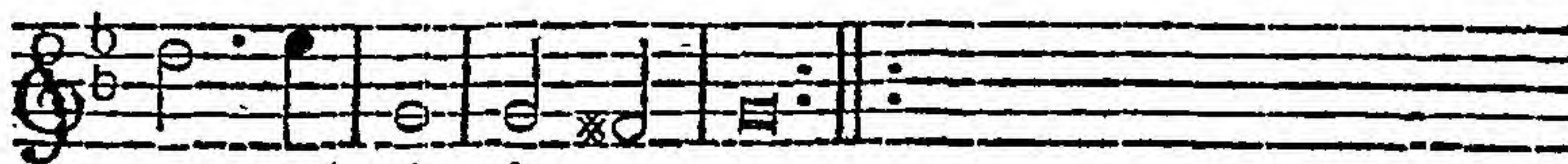
I and all my hopes on thee re—ly, when I and all my



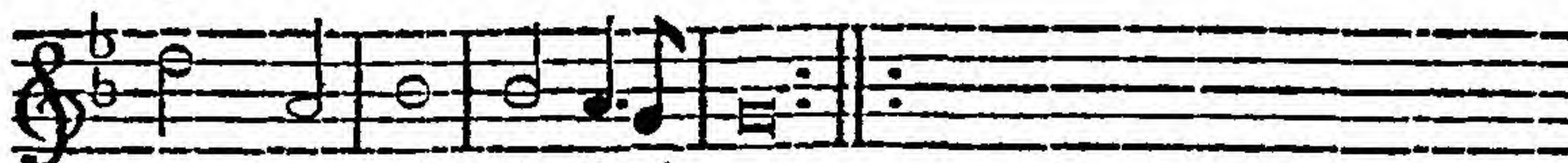
—pes on thee re—ly, when I and all my



all my hopes on thee re—ly, when I and all my



hopes on thee re—ly?



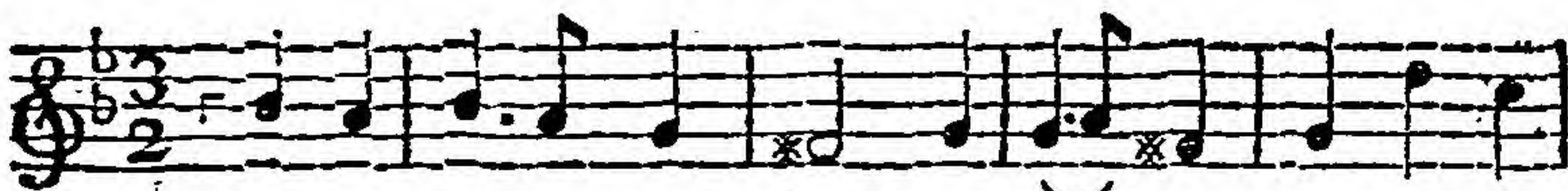
hopes on thee re—ly?



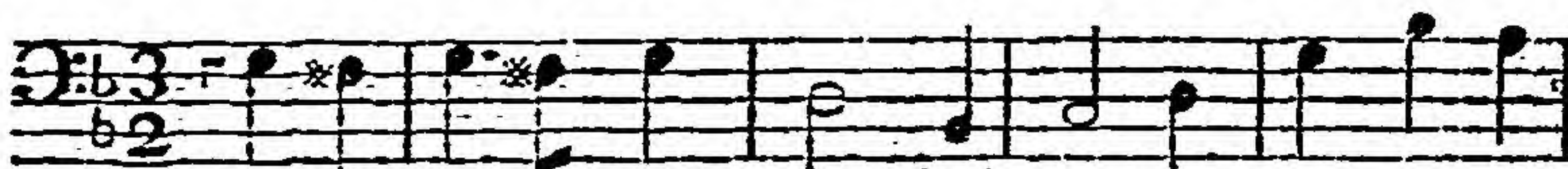
hopes on thee re—ly?

Continued.

Continued.



I will al-ways give thanks un—to the Lord, I will



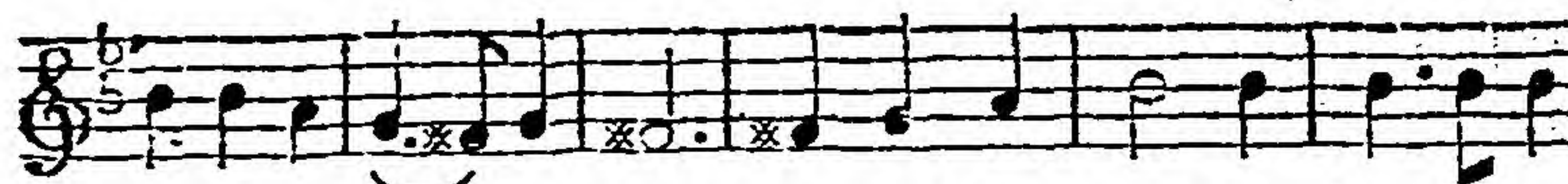
I will al-ways give thanks un—to the Lord, I will



al-ways give thanks un—to the Lord, his praise shall



al-ways give thanks un—to the Lord, his praise shall



e--ver be in my mouth, my soul shall make her boast in the



e--ver be in my mouth, my soul shall make her boast in the



Continued.

Continued.



Lord, the hum-ble shall hear there—of and be glad.



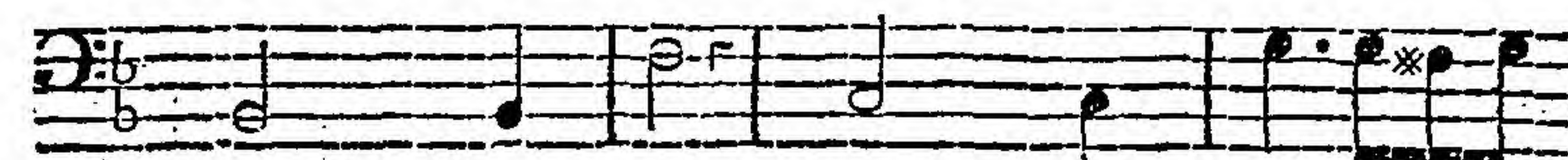
Lord, the hum-ble shall hear there—of and be glad.



Praise the Lord with me, praise the Lord with me, and let us



Praise the Lord with me, praise the Lord with me, and let us



mag—ni—fy his name, let us mag—ni—fy his name to—



mag—ni—fy his name, let us mag—ni—fy his name to—

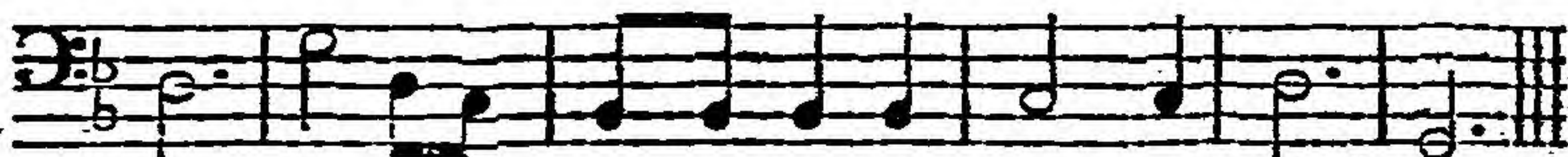


Continued.

Continued.



—ge—ther, let us mag—ni—fy his name to—ge—ther.



—ge—ther, let us mag—ni—fy his name to—ge—ther.



A PASTORAL HYMN, *by the late* JOSEPH ADDISON, *Esq.*

Set to Music by Dr. BOYCE. For two Voices.

Treble.



The Lord my pas-ture shall pre-pare, and feed me with a

Bass.



The Lord my pas-ture shall pre-pare, and feed me with a

Continued.

Continued.



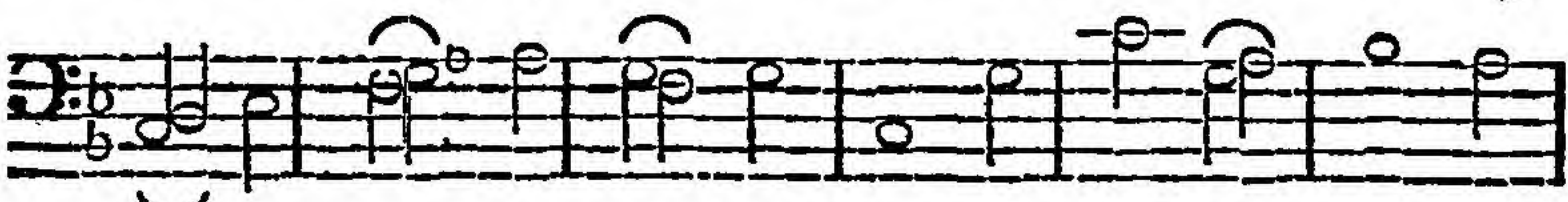
shep—herd's care: His presence shall my wants sup—ply, and



shep—herd's care: His presence shall my wants sup—ply, and



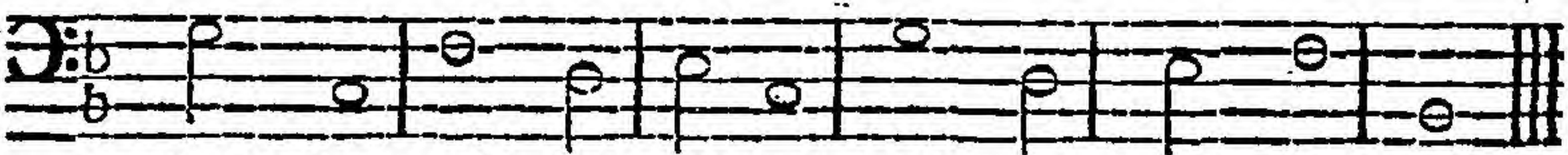
guard me with a watch-ful eye: my noon—day walks he



guard me with a watch-ful eye: My noon-day walks he



shall at—tend, and all my mid—night hours de—fend.



shall at—tend, and all my mid—night hours de—fend.

2.

When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales and dewy meads,
My weary, wand'ring steps he leads;
Where peaceful rivers, soft and flow,
Amid the verdant landskip flow.

D d

3. Though

3.

Though in the paths of death I tread,
With gloomy horrors overspread,
My stedfast heart shall fear no ill,
For thou, O Lord, art with me still ;
Thy friendly crook shall give me aid,
And guide me through the dreadful shade.

4.

Though in a bare and rugged way,
Through deserts lonely wilds I stray,
Thy bounty shall my pains beguile,
The barren wilderness shall smile,
With sudden green and herbage crown'd,
And streams shall murmur all around.

F I N I S.

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